

The Language of Kathakali

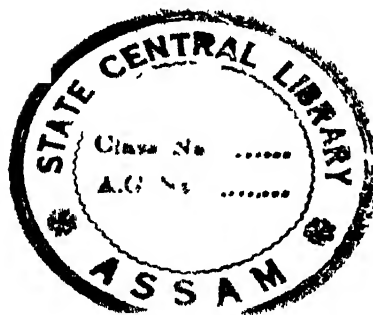
A GUIDE TO MUDRAS

By

PREMAKUMAR

REFERENCE

Not to be lent out



KITABISTAN
ALLAHABAD & KARACHI

FIRST IMPRESSION 1948

**PRINTED BY J. K. SHARMA, AT THE ALLAHABAD LAW JOURNAL
PRESS, ALLAHABAD & PUBLISHED BY KITABISTAN, ALLAHABAD**

**TO
SANTINIKETAN
THE ABODE OF PEACE AND ART
AND
TO J—,
WHO UNKNOWNGL.Y SYMBOLISED IT FOR ME**

CONTENTS

	PAGE
1. Frontispiece	
2. Foreword	7
3. Introduction	9
4. Author's Note	11
5. Acknowledgments	13
6. Introductory	15
7. Mudras	21
(1) Pataka	28
(2) Mudrakya	28
(3) Kataka	30
(4) Mushti	32
(5) Kartarimukha	34
(6) Sukhatunda	36
(7) Kapitthaka	38
(8) Hamsapaksha	40
(9) Sikhara	42
(10) Hamsasya	44
(11) Anjali	46
(12) Ardhashandra	48
(13) Mukura	50
(14) Bhramara	52
(15) Suchimukha	54
(16) Pallava	56
(17) Tripataka	58

	PAGE
(18) Mrigasirsh	60
(19) Sarpashira	62
(20) Vardhamanāka	64
(21) Arāla	66
(22) Urnanabha	68
(23) Mukula	70
(24) Katakāmukha	72
Misra Mudra	80



FOREWORD

I am happy to introduce this book on Kathakali by the young artist Mr. Prem Kumar who studied in Kalakshetra for some months under the great genius and artist Mr. Ambu Panikkar, a member of the staff. Many books are needed all over India on dance and therefore I am happy to wish well to all efforts for more literature on the subject. Of course, the field of the dance including Kathakali is like an ocean and needs almost a 'lifetime of study to do full justice to it. Therefore many advanced books will be needed for people to make a real study of this great art of India, but I am glad to say Mr. Prem Kumar has taken real trouble to do all he can to study sincerely and to make an authentic presentation. In this book the names of the Hasthas are also taken from the Abhinaya Darpana and other books. In the old days there was far more similarity between Bharatha Natya and Kathakali. Therefore the origin is the same, and the names of the Mudras though the same often represent two different types of Mudras. This is shown by Mr. Prem Kumar in his book. I am sure this, with the illustrations will be very useful to the public especially for those who need a simple book to start with. So I am glad to recommend it.

KALAKSHETRA,
ADYAR, MADRAS.
21 st June 1947.

RUKMINI DEVI

INTRODUCTION

I take great pleasure in introducing a work on the Dance Art of Kerala "THE KATHAKALI" by Mr. Premakumar of Ceylon. He has been an ardent student of the Kathakali Art and has spared no pains in mastering the same, specially the gestural side of the art.

His treatise on the subject is definitely very instructive and helpful to students and to the Art-lovers in general.

Literature on the Dance Art are but few, and an endeavour like this is indeed very welcome. Thus the true service rendered for the Art for its preservation and propaganda is by the means of such valuable literature.

I thank Mr. Premakumar for allowing me to peruse the manuscript and I find the same in order.

I wish Mr. Premakumar all the success in his endeavour and an enthusiastic response from Art-lovers of India abroad.

MADRAS

14th March, 1946

GOPINATH

Travancore, S. India

AUTHOR'S NOTE

Interest in Indian dancing seems to be reviving. There is a very real need for guide-books. This book is the result of years of first-hand study at the different dance centres of India. I wrote this book mainly because I needed it, and as I believe every student of this art needs his private tab book. For much of this art of Kathakali is confined to oral tradition, which has never been set down systematically and even so, not through the medium of English. One of my main tasks was to tap this oral tradition at its purest source. Thanks to the generosity of my teachers, I could do that without much difficulty.

Every art has its two aspects: the affective and the technical. The graces of every formal expression have to be backed by hard, often unlovely pursuit of technique. But this pursuit of technique can produce good results only when it is conducted under the guidance of a competent teacher. *No book-reading can replace the Guru and his personal coaching.*

In the case of Kathakali the technique to be wooed and won is Mudras. Hence this book is, above all things, a guide to Mudras. In it I have tried to give all the information that the intelligent and interested reader is likely to require, while the exhaustive list of Mudras will, I hope, be of help to future students of Kathakali. How far I have succeeded in this attempt, it is for others to judge.

ACKNOWLEDGMENTS

I should like to add that this book is not the result of my personal endeavour alone. It is, in the best sense of the word, a co-operative production. I should like to take this opportunity to offer my grateful acknowledgments to the following: to *Guru Ambu Panikkar*, of Kalakshetra, Adyar, Madras, who first initiated me in the art of Kathakali; to *Guru Kunju Kurup*, of Malabar, the acknowledged Master of Kathakali and of the Mudras, who guided my early efforts with great care and affection; to his son, *Haridas*, who took considerable trouble in helping me on; to *Sm. Rukmini Devi*, the Founder-President of Kalakshetra, Adyar, for writing the Foreword; to *Sri Gopinath*, of Travancore, one of the outstanding exponents of Kathakali in recent times, for writing the Introduction; to my friend, *Gangannath*, who has helped me in more ways than one, to *Somabandhu* and *Bandula*, students of Kala-Bhavana, Santiniketan, for helping me with the diagrams and the illustrations: Lastly, to *Sisir-da*, of Vishva-Bharati, but for whose interest and encouragement, this manuscript would never have been written or published.

SANGIT-BHAVANA,
SANTINIKETAN, INDIA.
20th March, 1946

PREMAKUMAR
(Ceylon)

INTRODUCTORY

In the extreme south-west corner of India is a stretch of luxuriant coastal scenery. The groves of coconut and arecanut that clothe the hill and dale on one side of the horizon, the tranquil backwaters, the foaming creeks and the rippling ocean on the other, make Kerala a treasure-house of scenic splendour. It is rich in arts too. And the most striking, as well as, popular art-form of Kerala is Kathakali. After a long period of comparative neglect interest in Kathakali is once more on the upsurge. But the contemporary interest and demand for Kathakali has been a mixed blessing. Taking advantage of popular approval many an 'exponent' has come before the foot-lights and profitably advertised his wares, often of a dubious quality. But Kathakali is not a commercial commodity; its beauty and power have, behind them, the support of rich and antique traditions which will not be opened by violence or cunning. Its sanctuary is not to be trodden by men of evil minds and impure hearts. That is why though we feel happy that people here and outside are evincing interest in Kathakali, we must caution the public against cheap and shoddy imitations, the *ersatz* that panders to the innocent and the uncultivated.

Historically, the origin of Kathakali is associated with Malabar and, more particularly, Travancore, which remains to this day the repository of this art. The Raja of Kottarakkara (1575-1650 A.D.) is credited to be the first composer and originator of Kathakali in its present form. But many of its components stretch, it is obvious, far back into earlier and unrecorded history; they are dyed deep in primitive rituals and symbols whose mystery and majesty haunt us for ever and for ever,

and whose rationale we cannot always piece together. It has surely fed itself from many sources of dramaturgy, including, of course, the tradition and discipline of Bharata Natyam.

But what is this amalgam, Kathakali ? Kathakali, as the word tells us, is a story-dance. It is a story in dramatic form, but it is told without words, and the drama is a mime or dumb-show. It is a composite or multiple art-form; the story-dance is supported by song, music, and acting. These different art-forms are blended and overlap in exquisite proportions to create a unified impression. The effect of a Kathakali performance depends not so much on the isolated excellence of some of its portions, but on the internal order, how one thing hangs upon the other. It is surely a daring experiment in self-expression, and the experiment has been sanctioned by the approval of generations of audiences, by emperor and clown. That its intricate technique does not hinder the communication of the intended *rasa* is a triumph of technique and tradition. Its highly evolved and stylised pattern may strike the uninitiated as remote and artificial, but its effect is sure and immediate. Otherwise its survival as a folk-art cannot be explained. Once the initial barrier of unfamiliarity is broken it becomes a thing of joy, a testament of human ingenuity.

Evolved and stylised as it is, Kathakali is primarily an open-air show. One of the reasons that makes Kathakali so unreal and artificial, not to say abnormal, for us is, its performance on a set stage. Its own simple setting is admirably adequate; a *shamiana*,* supported by four long poles, a coloured piece of cloth as the drop curtain, and one huge ball-metal lamp burning bravely all the night through. There is a stool or two for the actors to sit or relax; the audience sits in front, squatting on the ground; the singers and the drummers stand behind the actors.

* canopy.

It is a simple outfit but satisfying. The orchestra consists of the following: two singers, who tell the story in verse; two players on the drum, one using his hands and the other sticks; a cymbal and a gong player. The play is announced by conch-blowing, followed by drumming.

The plays are mainly, religious, mythical, legendary and, in some cases, historical, but history tinged with heroism and romance. The themes are usually previously known to the audience, like the stories of the Greek tragedies. But unlike the Greek tragedies, Kathakali observes neither the unity of time nor any time-limit. In its original form a full performance would be something of a non-stop show, in the sense that it would last for the whole night. For a modern and sophisticated audience this would be surely too much of a good thing.

We have already said that the stories for Kathakali are in verse. Much depends, naturally, on the recital. Unfortunately, the voice of most of these singers, like the accompanying music, tends to be harsh and grating. In this respect the *Delangs* of Java are an improvement.

Kathakali has about thirty special dances, of varying kinds, simple as well as complex, ungainly as well as graceful. But the main impression seems to be one of vigour and strength, not always, it may be admitted, of grace and harmony. But graceful or grotesque, it always suggests a close observation and understanding of the rhythmic laws of the body movements; many of them are descriptive. The Peacock Dance, for instance. Such clever imitations of bird and animal life is an interesting feature of all Kathakali dance, though not its chief merit.

But play, music, song and dance have to be supported by acting or *abhinaya*. This is where the all-important *mudras* or gestures come in. It is the *mudras*, more than anything else, that generally characterise Indian dancing, and Kathakali in particular, from dancing in other parts of the world. The anonymous creators of Kathakali have evolved an

exceedingly rich and meaningful gesture-language, which seems capable of expressing even abstract ideas, while some are as descriptive as any picture, as suggestive as symbols. Almost the entire gamut of human emotions seems to be within the control of a well-trained Kathakali actor, who must, of course, be a subtle psychologist. It is clear that such an intricate sign-language will take time to learn. Even the basic twenty-four *mudras*, the root mudras as they are called, in their endless variants, would tire the patience of the aspirants. Add to these the nine head movements, eight glances of the eye, six movements of the eye-brow, four postures of the neck, and sixty-four other movements of the whole body. It is no wonder that a minimum of six years' close apprenticeship is needed for learning the Art with any reasonable proficiency, and that no one can hope to be a teacher unless he has been at it for at least twelve years. The number of fake *Gurus* should, therefore, put us on our guard. In the whole of Kerala there are now probably less than a dozen adepts, mostly obscure men who have devoted their lives to the art.

Another important item of Kathakali is the mask and make-up. It needs a specialist's training. The make-up usually consists of *chutty*, rice-paste done in relief from ear to ear, while the face is painted black, red or green according to character.

Such, in brief outline, is what the Kathakali has come to be in the course of centuries. It is an art with an unbroken tradition, but it needs to break new ground. A tradition like this has always many advantages to recommend itself. What Mr. T. S. Eliot says about the ballet applies equally well to Kathakali: "Any one who has observed one of the great dancers of the Russian school will have observed that the man or woman whom we admire is a being who exists only during the performances, that it is a personality, a vital flame which appears from nowhere, disappears into nothing and is complete and sufficient in its appearance. It is a conventional being, a being which exists only in and

for the work of art which is the ballet. A great actor on the ordinary stage is a person who also exists off it and who supplies the rôle which he performs with the person which he is. A ballet is apparently a thing which exists only as acted and would appear to be a creation much more of the dancer than of the choreographer. This is not quite true. It is a development of several centuries into a strict form. In the ballet only that is left to the actor which is properly the actor's part. The general movements are set for him. There are only limited movements that he can make, only a limited degree of emotion that he can express. He is not called upon for his personality. The differences between a great dancer and a merely competent dancer is in the vital flame, that is impersonal, and, if you like inhuman force which transpires between each of the great dancer's movements."

All the same no artistic convention can hope to be final and unchanging. And truth to tell, Kathakali, while it affords as an ending aesthetic form, needs considerable changes in order to bring it up-to-date to make it living. This, however, is more a work of extension than of revolution. Some of these changes might be, first, the introduction of a decent time-limit. Outside Kerala it should never be a whole-night programme. Secondly, the introduction of modern themes. Its themes can no longer remain confined to mythic, old far-off things, which are archetypes, *but greater imaginative use should be shown in dealing with things and events of daily life, which may have a direct bearing on the life led by the audience.* This, however, is not a plea for 'realism' in Kathakali. It is already real enough for its own purpose. What is meant is that Kathakali's past should not be a frozen account; it should be a current account, and the current should flow through contemporary life. Thirdly, the music and song should not concentrate on *tandava*, a place should be found for *lasya*, the softer tunes should alternate more frequently with the dominant martial music. Fourthly,

performances on set stages should automatically mean a change in pitch. Fifthly, if, and when performed on the modern stage, some, at least, of the masks may be given up. Masks and heavy make-ups should not be *sine qua non* of every Kathakali dance. A change in the make-up would greatly lighten the outworn costumes and ornaments, which do not allow full use of the dancer's lithe and supple form.

But these and other changes call not only for talent, but for the utmost caution. Dabblers and dilettantes will spoil more than they achieve. *Kathakali has had a past to be proud of. With the co-operation of newer and younger artistes it may have a still more glorious future.. It is in that hope that this book has been written.*

I am a humble student of the subject. I claim no special competence to interpret the subject, except that I happened to learn it under gifted and sincere teachers, but for whose guidance its mystery and majesty would have remained for ever a closed domain for me. I wish to share what I have learnt with the interested public.

MUDRAS

A Mudra is a patterned movement mainly of the fingers to convey some idea or emotion. Oriental dancing is characterised by the rich use it makes of mudras or gesture-language. A Mudra literally means a seal; it closes the gate against the intruder as it opens up for the initiate a new and exciting language of symbols and movements. Secret societies and primitive tribes have, like the modern scouts, each their own code language. Mudras are one such, *but their uses are aestho-religious.*

The origin of mudras is not easy to determine; a study of rituals and symbology might help. But in their present form they can hardly be explained as an expression of the herd-instinct or other 'irrational' manifestation of energy. Their evolution speaks of a mature guiding intelligence. Mimetic representation or the wordless drama may be one of its *raison d'être* and might explain the dependence of this dance on mudras. It may be pointed out that in historical times there has been little or no addition to the already existing set of mudras. The vocabulary of mudras is wide but not wide enough, and its extension must be one of the problems that will face the experimentalist. The mudras may or may not be esoteric in origin, but there is a method in their mazy movements, in these "instruments of instruction".

The storehouse and authority of these mudras is, of course, that wonderful compendium BHARATA NATYASHASTRA. But, it may be noted, not all kinds of Indian dancing use mudras. Among those which do, the following are the most important: Bharata Natyam, Mohini Attam, Manipuri and Tibetan (these last two use mudras mainly for the purposes of prayer rather than for dancing), and almost all

the dance techniques of Malabar, of which Kathakali is the most well known.

But Kathakali uses another treatise on mudras, the HASTA-LAKSHANA-DIPIKA. The difference between Hastalakshana-Dipika and Bharata Natya Shastra, Abhinaya Darpana, etc., is, that the latter has twenty-eight* root-mudras whereas, Kathakali has twenty-four. As a rule, the mudras are the same in both, but they have dissimilar names and uses. Apart from these root mudras, Kathakali is the only dance technique to make the most exclusive use of mudras, about nine-hundred in all.

To convey the entire force and significance of the mudras, it needs something more than just correct movement of the fingers only. It is the entire expression of the personality that is involved. For instance, the same mudra, with slight changes of facial expression, would mean *amrita* (nectar) and *garala* (poison), and so on. The mudras change their position according to *rasa* (mood) and according to the meaning and the character to be expressed; and the same mudras is shown in different spatial fields too. For instance, the same mudra in a different position would mean *wastra* (cloth) and *jana* (crowd) and the same mudra in different movement would mean White, Black, and also, Red. It should be noted here, that there are three main divisions of mudras; *Sanyukta*, *Asanyukta* and *Misra*. In *Sanyukta*, the mudra is the same in both hands; in *Asanyukta*, the mudra is done with one hand only; in *Misra*, there can be different mudras in different hands and the mudras can change from one to the other.

It is clear that such an intricate language cannot be learnt all at once, or without a Guru. There can be no Pelmanism about it, though, educational or documentary films can be of considerable help to the

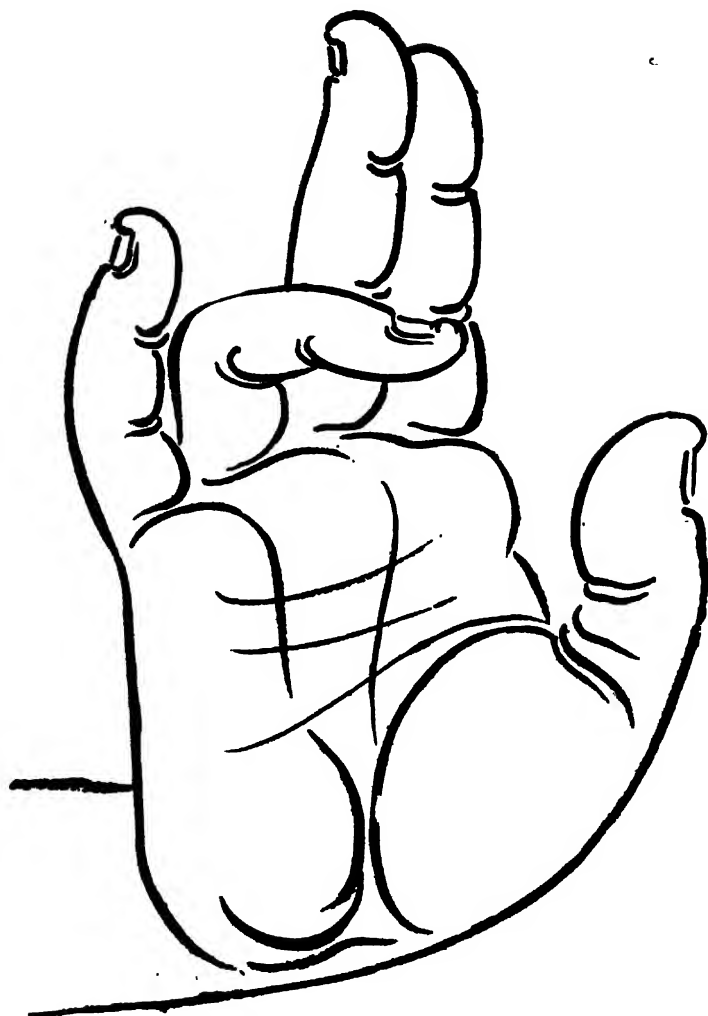
* Some take it as 32.

beginner. Are the mudras a help or a hindrance ? That depends. Like everything else in the world it has its limitations, but properly understood, it opens out a new world of rhythmic self-expression. Every gesture or movement we make in life is, so to speak, an incomplete or inadequate mudra. The art and science of mudras is a refinement of the classification of elements that are there already in life.

हस्तपताको मुद्राख्या कटको मुष्टिरित्यपि ।
कर्तरी मुखसंज्ञश्च सुखतुण्ड कपित्थकः ॥
हंसपक्षश्च शिखरो हंसास्य पुनरञ्जलिः ।
अर्धचन्द्रश्च मुकुरो भ्रमरः सूचिकामुखः ॥
पल्लवः स्त्रिपताकश्च मृगशीर्षा ह्वयस्तथा ।
पुनः सर्पेशिरः संज्ञो वर्धमानक इत्यपि ॥
अराल ऊर्णनामश्च मुकुलः कटकामुखः ।
चतुर्विंशतिरित्येत करशास्त्राज्ञ सम्मताः ॥

24 ROOT MUDRAS

- | | |
|------------------|-----------------------------------|
| 1. PATAKA | 13. MUKURA |
| 2. MUDRAKYA | 14. BHRAMARA |
| 3. KATAKA | 15. SUCHIKAMUKHA OR
SUCHIMUKHA |
| 4. MUSHTI | 16. PALLAVA |
| 5. KARTĀRIMUKHA | 17. TRIPATAKA |
| 6. SUKHATUNDA | 18. MRIGASIRSHA |
| 7. KAPITTHAKA | 19. SARPASIRSHA |
| 8. HAMSAPAKSHA | 20. VARDHAMANAKA |
| 9. SIKHARA | 21. ARALA |
| 10. HAMSASYA | 22. URNANABHA |
| 11. ANJALI | 23. MUKULA |
| 12. ARDHACHANDRA | 24. KATAKAMUKHA |



PATAKA

1. PATAKA

SANYUKTA MUDRAS OR DOUBLE-HAND GESTURES

SUN	CLOUD
KING	ANTHILL
ELEPHANT	THIGH
LION	SERVANT
BULL	FEET
CROCODILE	DISC*
ARCH	SEAT
CREEPER	LIGHTNING
FLAG	GATEWAY
WAVE	COLD
ROAD (OR STREET)	CART-WHEEL
PATALA, (SUB-TERRANEAN REGION)	PEACEFUL
EARTH	HUNCH, CROOKED
LOIN	DOOR
VESSEL	PILLOW
PALACE	CANAL
EVENING	UPPER SURFACE OF FOOT
MID-DAY	BOLT

PATAKA

ASANYUKTA MUDRAS OR SINGLE-HAND GESTURES

DAY, DAYTIME	AS, LIKE, THIS
GOING	SOUND
TONGUE	MESSANGER
FOREHEAD	BEACH, SANDY PLACE
BODY	TENDER LEAF

* The weapon of Vishnu.



MUDRAKYA

2. MUDRAKYA

SANYUKTA MUDRAS

GROW	INFORM, NOTIFY
SHAKE	THING, OBJECT
HEAVEN	DEATH
SEA	MEDITATION
THICK, DENSE	SACRED THREAD*
FORGET	STRAIGHT
ALL	

MUDRAKYA ASANYUKTA MUDRAS

MIND	WISDOM
THINKING	CREATION
DESIRE	LIFE
SELF	DEFAME
MEMORY	FUTURE
AGAIN	NO (NEGATIVE)

*Worn by Brahmins after the initiation.



KATAKA

3. KATAKA

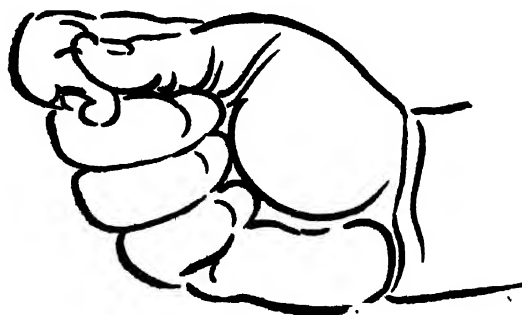
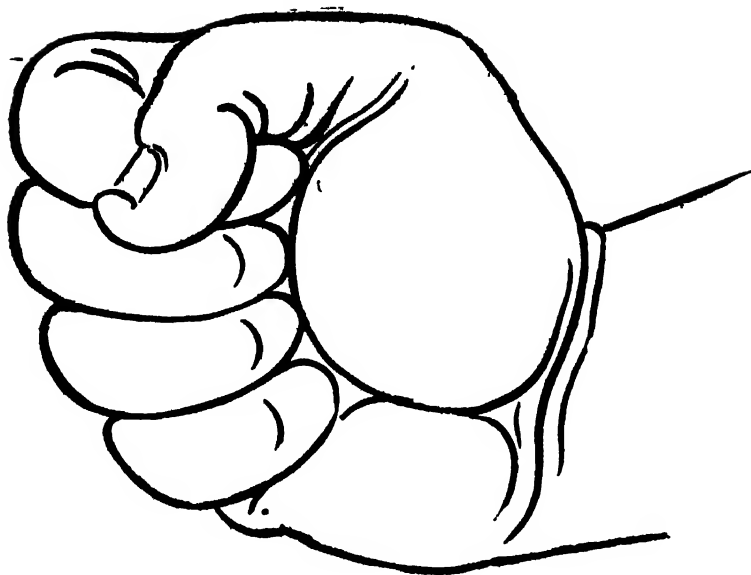
SANYUKTA MUDRAS

VISHNU	VEENA
KRISHNA	STARS
HALI (BROTHER OF KRISHNA)	GARLAND
ARROW	BLUE-LOTUS
GOLD	DEMON
SILVER	CROWN
FEMALE DEMON	IRON CLUB
SLEEP	SPECIAL
NOBLE WOMAN	CHARIOT
SREE (LAKSHMI)	TOGETHER

KATAKA ASANYUKTA MUDRAS

FLOWER	LITTLE
MIRROR	SOUND
WOMAN, FEMALE	QUIVER
HOMA*	FRAGRANCE
SWEAT	

*A Hindu ceremony at which offerings are made to the Gods, in the sacred fire.



MUSHTI

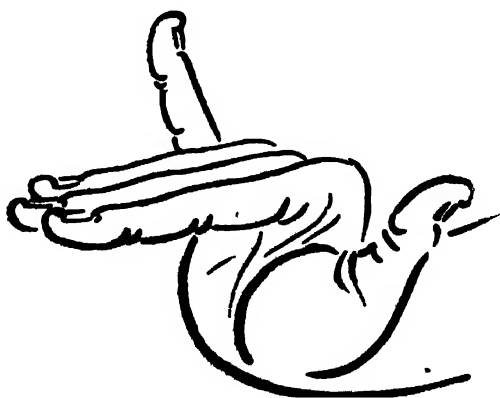
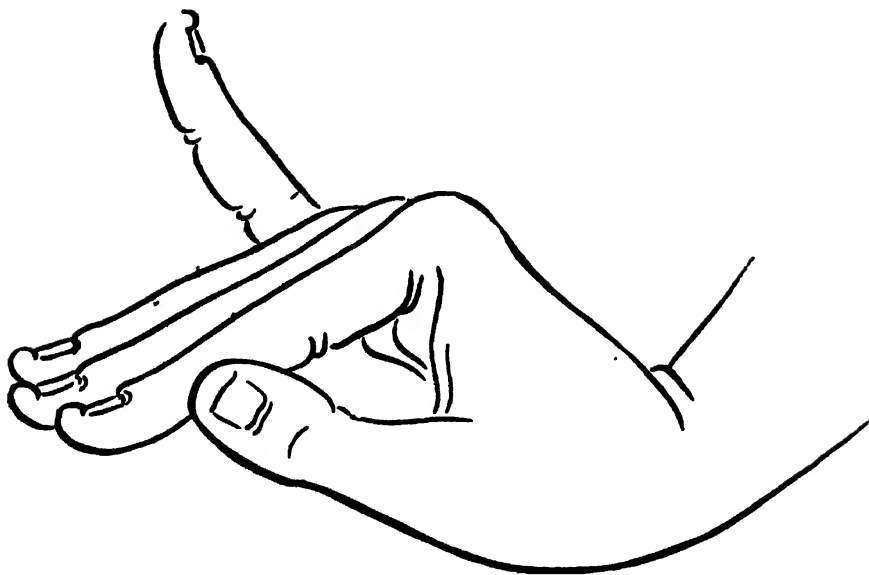
4. MUSHTI

SANYUKTA MUDRAS

CHARIOTEER	MEDICINE
BOON	CURSE
BEAUTY, LOVELINESS	SWING, CRADLE
MERIT	GIVING
SPIRIT (GHOST)	CIRCUMAMBULATION
BIND	DIG
MAJESTIC POSTURE	GIFT
HEEL	SPEAR
PULL	DARING
CHOWRY (Chamara)	SUFFERING
YAMA (God of Death)	SPREAD
MUD, SILT	GIVING BIRTH, BIRTH

MUSHTI ASANYUKTA MUDRAS

IN VAIN	VICTORY
EXCESSIVE	BOW
DISDAIN	WE
MINISTER (SECRETARY)	SINGLE
TO GUARD	OLD AGE
ENDURE	PLUNDER
GIVE	FOOD
PERMISSION	



KARTARIMUKHA

5. KARTARIMUKHA

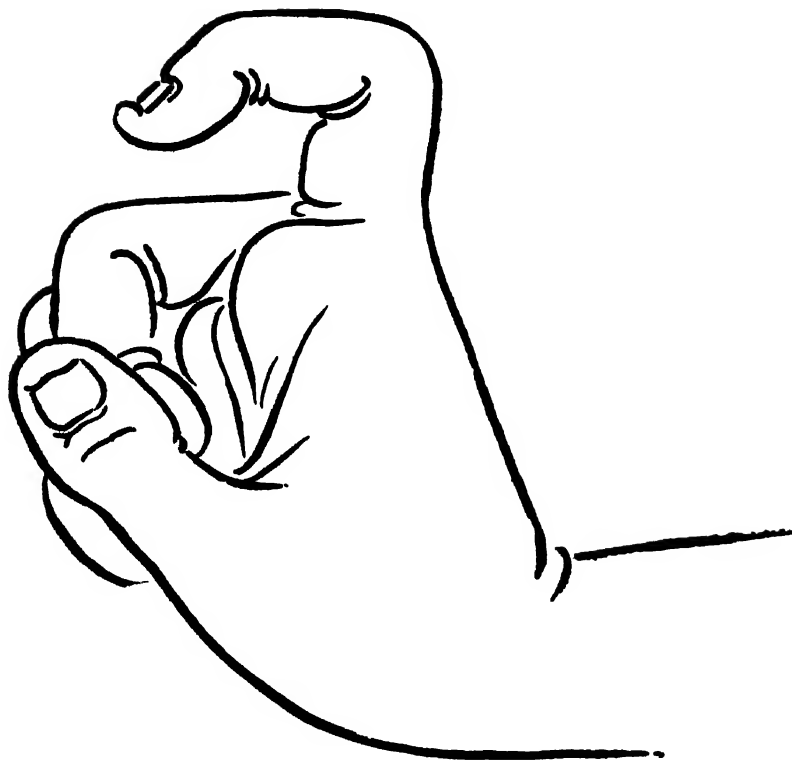
SANYUKTA MUDRAS

SIN	BANK (of River)
FATIGUE, SICK	CASTE
BRAHMIN*	HUNGER
FAME	HEAR
GLOBE-SHAPED TEMPLE OF THE	SPEAK
ELEPHANT (Gajakumbha)	BELLY
HOUSE	END
VOW (RELIGIOUS)	HUNTING
PURE	

KARTARIMUKHA ASANYUKTA MUDRAS

YOU	MAN
WORD	FACE
TIME	ENMITY
GARRULOUS	BOY
WE	MONGOOSE

*Member of the highest caste in Hinduism, knower of the Brahman or God.



SUKHATUNDA

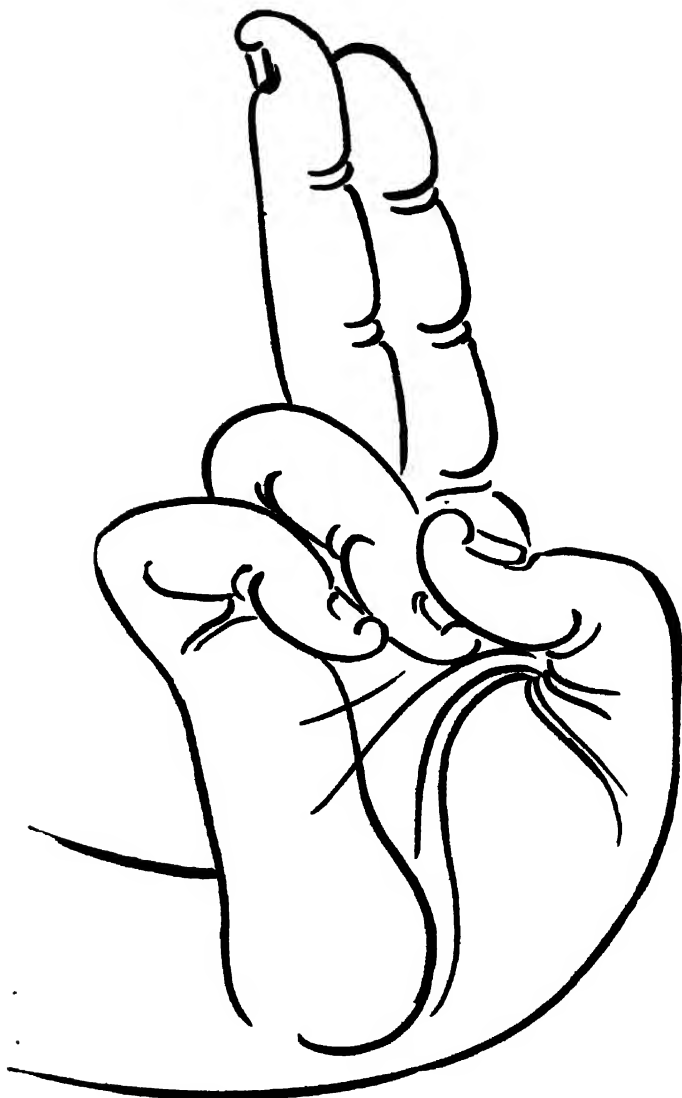
6. SUKHATUNDA

SANYUKTA MUDRAS

GOAD

BIRD

There are no asanyukta mudras



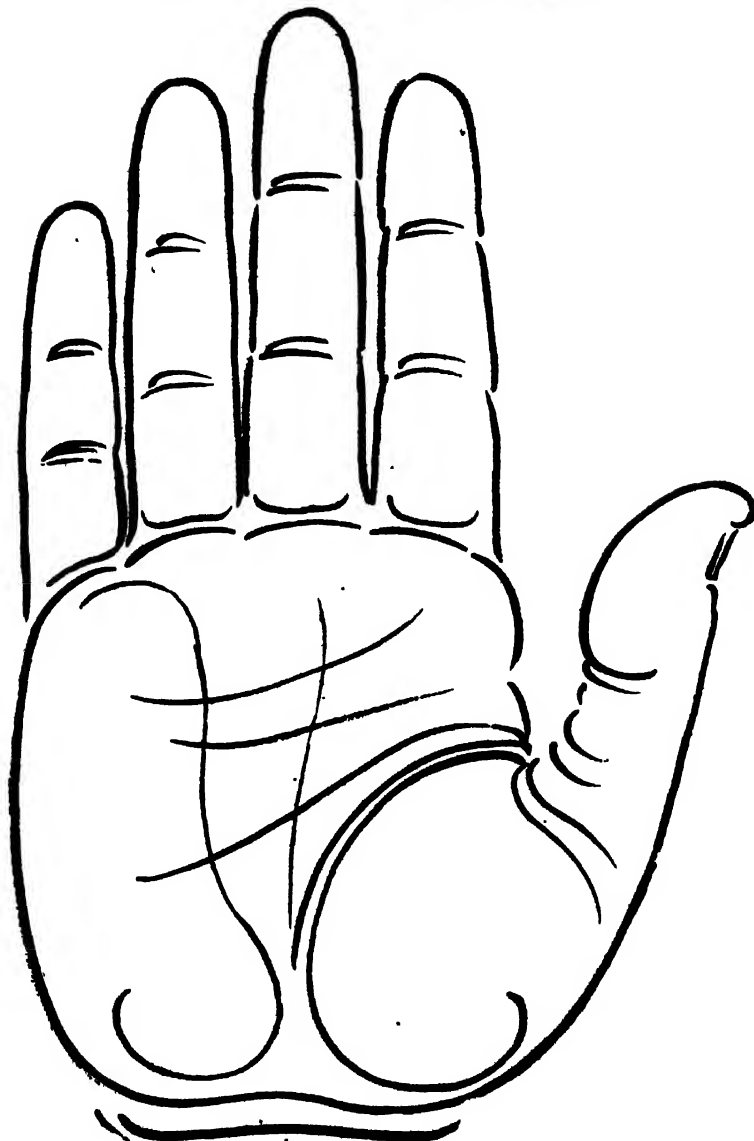
KAPITTHAKA

7. KAPITTHAKA

SANYUKTA MUDRAS

NET	TURN DIRECTION, RETURN
DOUBT	BACK
FEATHERS (of Peacock)	FOLLOW
DRINK	DESCEND
TOUCH	STEPPING

There are no asanyukta mudras



HAMSAPAKSHA

8. HAMSAPAKSHA

SANYUKTA MUDRAS

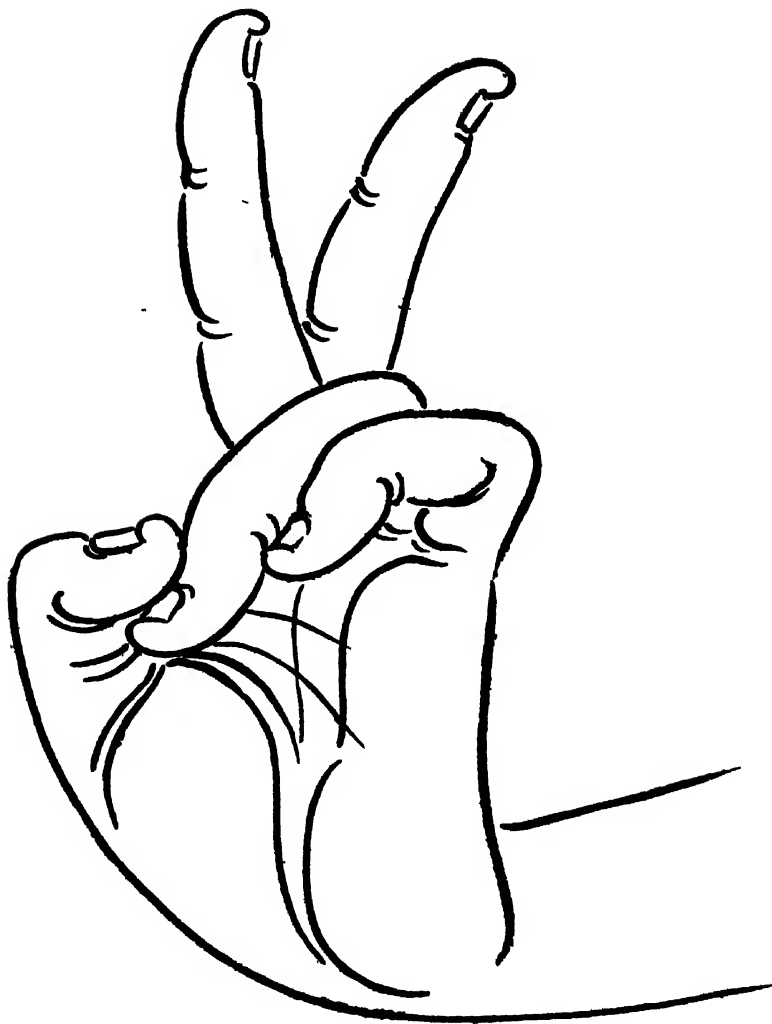
MOON	SPREAD
WIND	TO PLACE OR FIX
KAMADEVA (EROS)	COME
DEVA*	PRANAM, POLITE GREETING
MOUNTAIN	BATHE
SUMMIT, PINNACLE	SANDAL
ALWAYS, EVERLASTING	EMBRACE
FRIEND, RELATION	GO BEHIND
BED	PROTECT
ROCK	TO SEND
WELL-BEING	GADA, (CLUB)
BREAST	CHEEK
BREAST (Woman's)	SHOULDER
CLOTH	HAIR
CONVEYANCE, VEHICLE	OBEDIENT
TREACHERY, GUILE	BLESS
LYING DOWN, RECLINE	MUNI (SAGE)
FALL	THUS
PEOPLE	FISH
BEAT	OFFERING
COVER	TORTOISE

HAMSAPAKSHA ASANYUKTA MUDRAS

YOU	VANMALU*
BET	CALL
WRATH	FLAME
NOW	COME NEAR
I	PREVENT, DEFEND
IN FRONT	

*The white axe of Shiva.

*Heavenly being, God.



SIKHARA

9. SIKHARA

SANYUKTA MUDRAS

WALK

PATH, WAY

LEGS

ENQUIRE, SEARCH

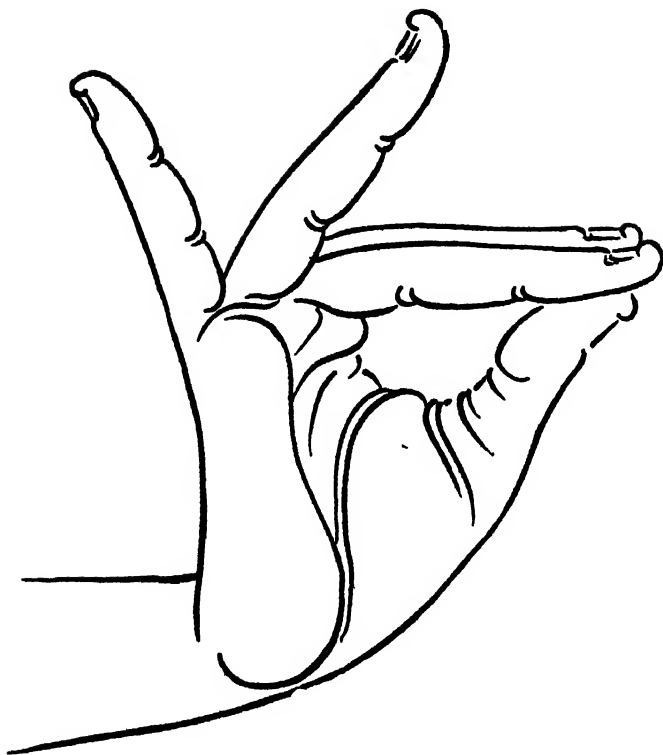
EYES

EARS

SEE

DRINK . .

There are no asanyukta mudras



HAMSĀSYA

10. HAMSASYA

SANYUKTA MUDRAS

EYE SIGHT, EYE BALL

SMOOTH, SOFT

POWDER

WHITE

BLACK

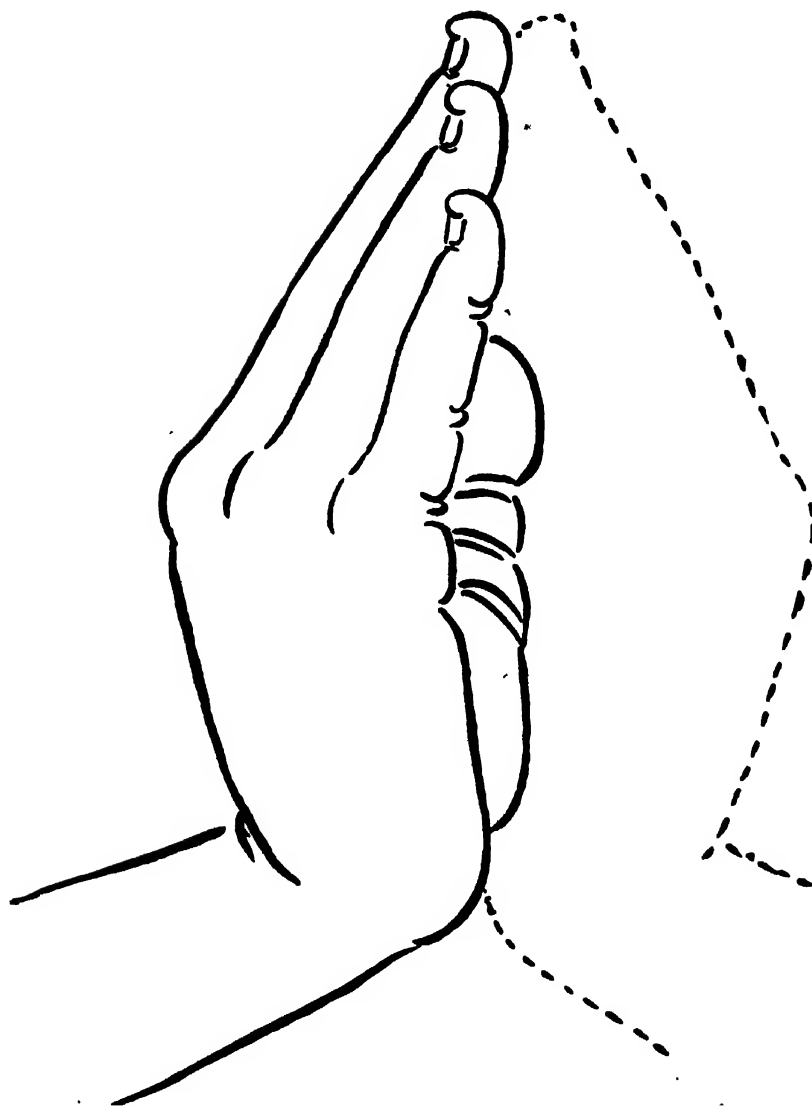
RED

KINDNESS, MERCY

HIRSUTE, HAIR ON BODY (Especially on the breast and the stomach)

HAMSASYA ASANYUKTA MUDRAS

DRIZZLE, THE TIME BEFORE THE
SHOWERTUFT
LINE



ANJALI

11. ANJALI

SANYUKTA MUDRAS

RAIN

VOMIT

FIRE

HORSE

LOUD NOISE

BRIGHT

HAIR

EAR-RING

HEAT

CONFUSION, OUT OF GEAR

ALWAYS

RIVER

BATHE

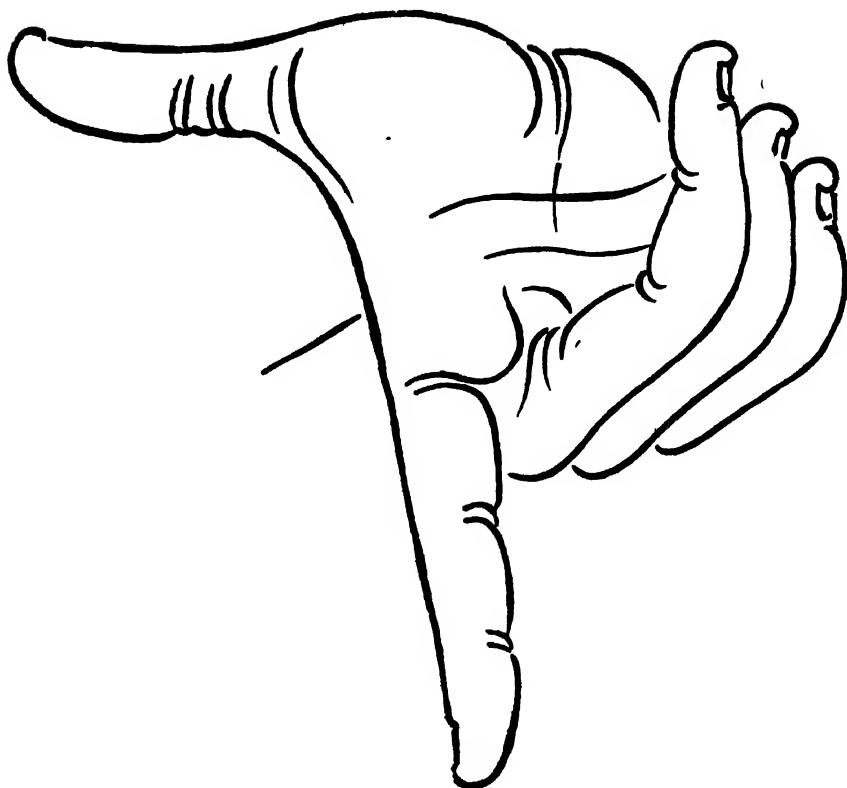
FLOW

BLOOD

ANJALI ASANYUKTA MUDRAS

BRANCH

ANGER



ARDHACHANDRA

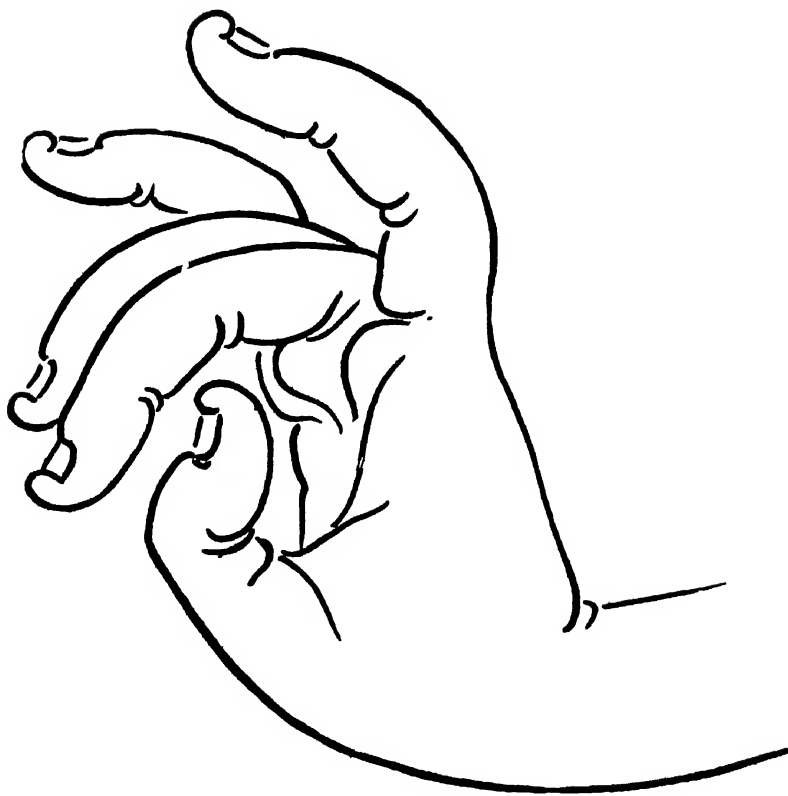
12. ARDHACHANDRA

SANYUKTA MUDRAS

IF	GOD, LORD
WHAT ? WHERE ?	REMEMBER
ILL, WEAR	GRASS
SKY	HAIR (Men's)
MERIT ACQUIRED IN PAST LIFE	

ARDHACHANDRA ASANYUKTA MUDRAS

START, BEGINNING	DISPARAGE, SPEAK ILL OF
SMILE	WHAT ?



MUKURA

13. MUKURA

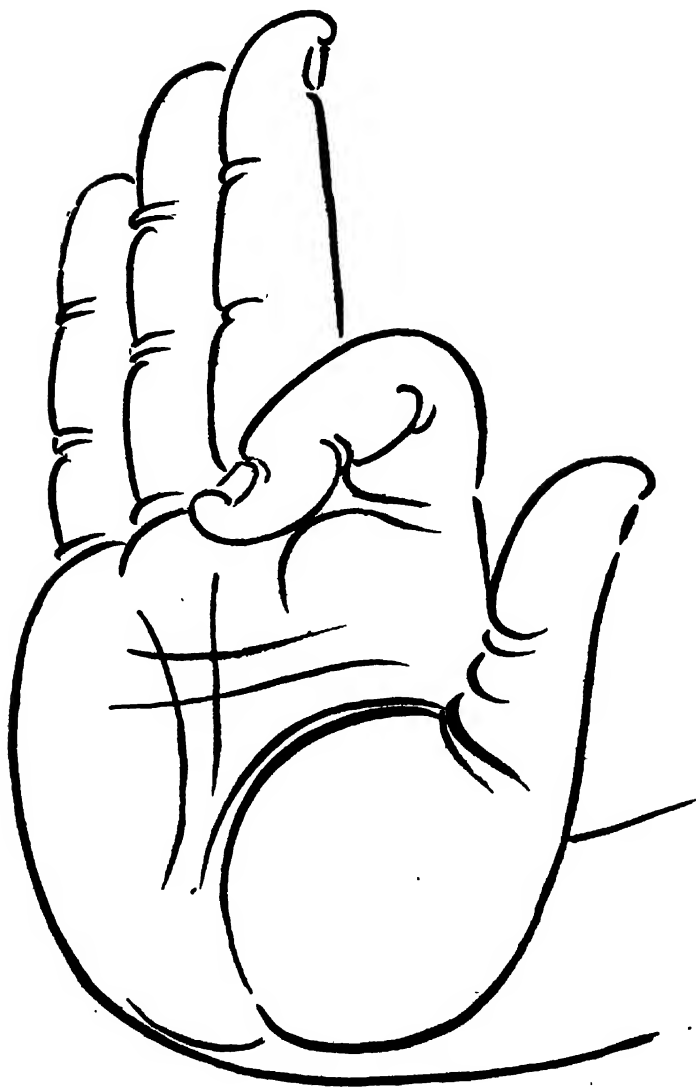
SANYUKTA MUDRAS

TUSK, THE CANINE TOOTH OF	BROTHER
THE DEMON	PILLAR
SEPARATE	MORTAR
ANCLE	QUICK, IMMEDIATE
HIP, BUTTOCKS	DEMON
VEDA*	STOUT

MUKURA ASANYUKTA MUDRAS

FOE	BANGLES
BEE	NECK
RAYS	ARMLET
ANGER	REJECT, ABANDON
AS, LIKE THIS	

*Ancient Hindu Scriptures.



BHRAMARA

14. BHRAMARA

SANYUKTA MUDRAS

WINGS

UMBRELLA

SONG

ELEPHANT'S EARS

WATER

BHRAMARA ASANYUKTA MUDRAS

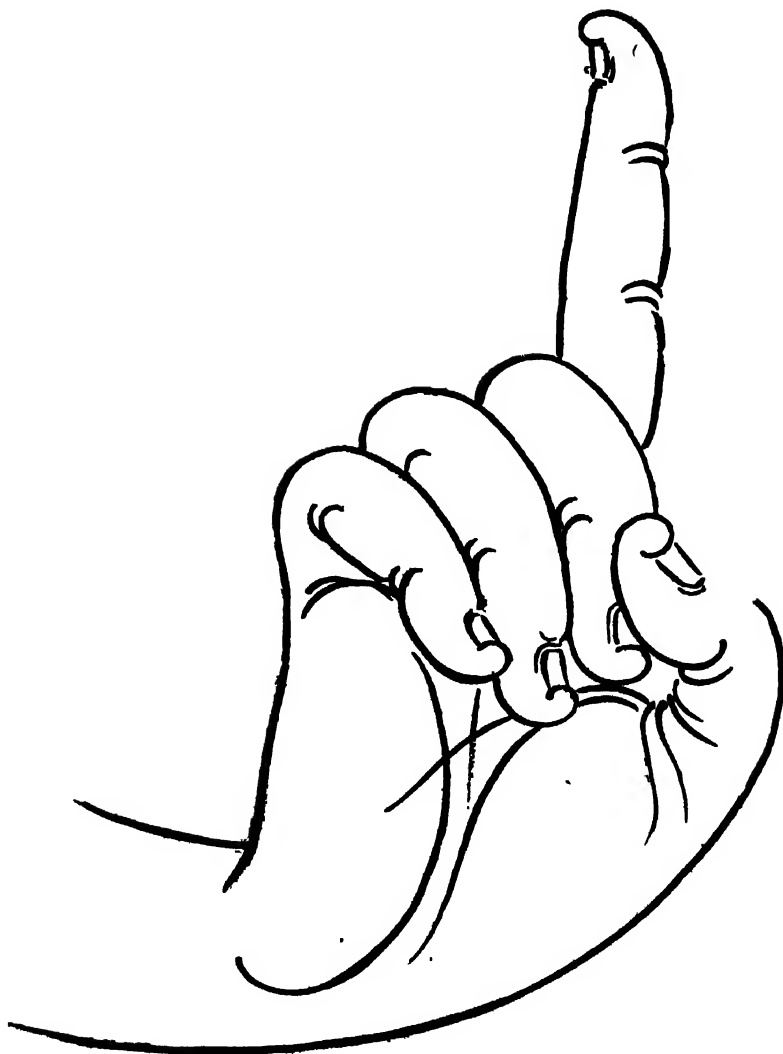
GANDHARVA*

FEAR

HAVE, IS

WEEP

*Supernatural creatures, supposed to be choristers of Heaven.



SUCHIMUKHA

15. SUCHIMUKHA

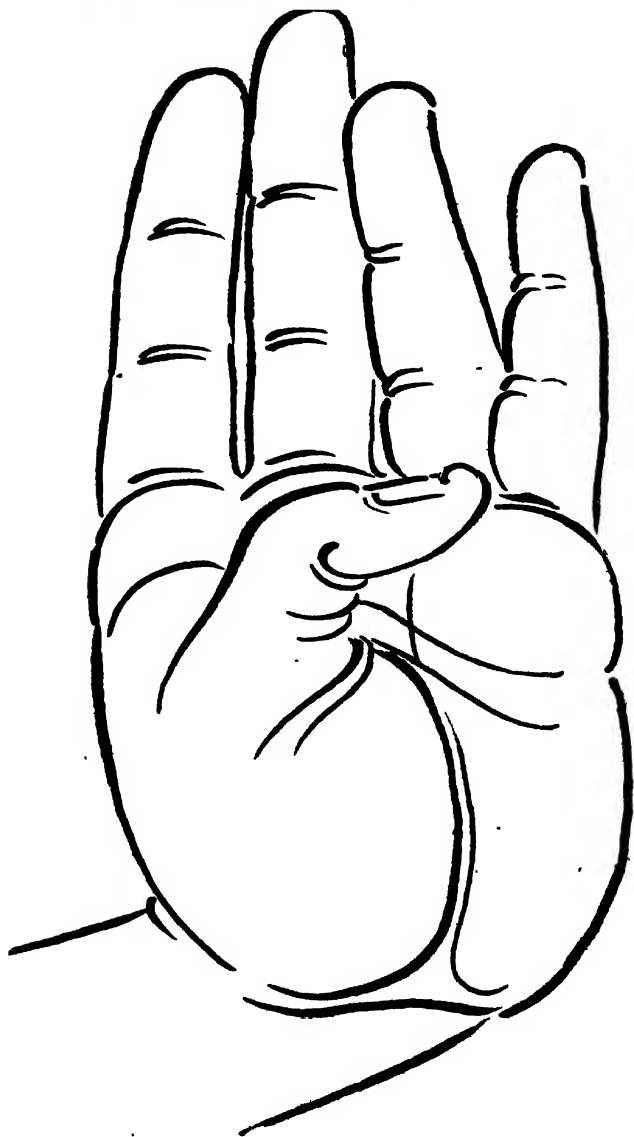
SANYUKTA MUDRAS

BREAK	ANOTHER
JUMP	MONTH
WORLD	EYE BROW
QUALITY, SIGN, INDICATION	SEPARATED, LOOSE
FALL	TAIL

SUCHIMUKHA ASANYUKTA MUDRAS

ONE PERSON	THESE MEN
DIFFICULT, HARD	KINGDOM
BODY, CORPSE	LITTLE
ANOTHER	WITNESS
PLURAL, MORE THAN ONE	DISREGARD, CONTEMPT
EAR	COME !*
ANCIENT	GO !*
THIS MAN	

*Both are orders given to be obeyed immediately.



PALLAVA

16. PALLAVA

SANYUKTA MUDRAS

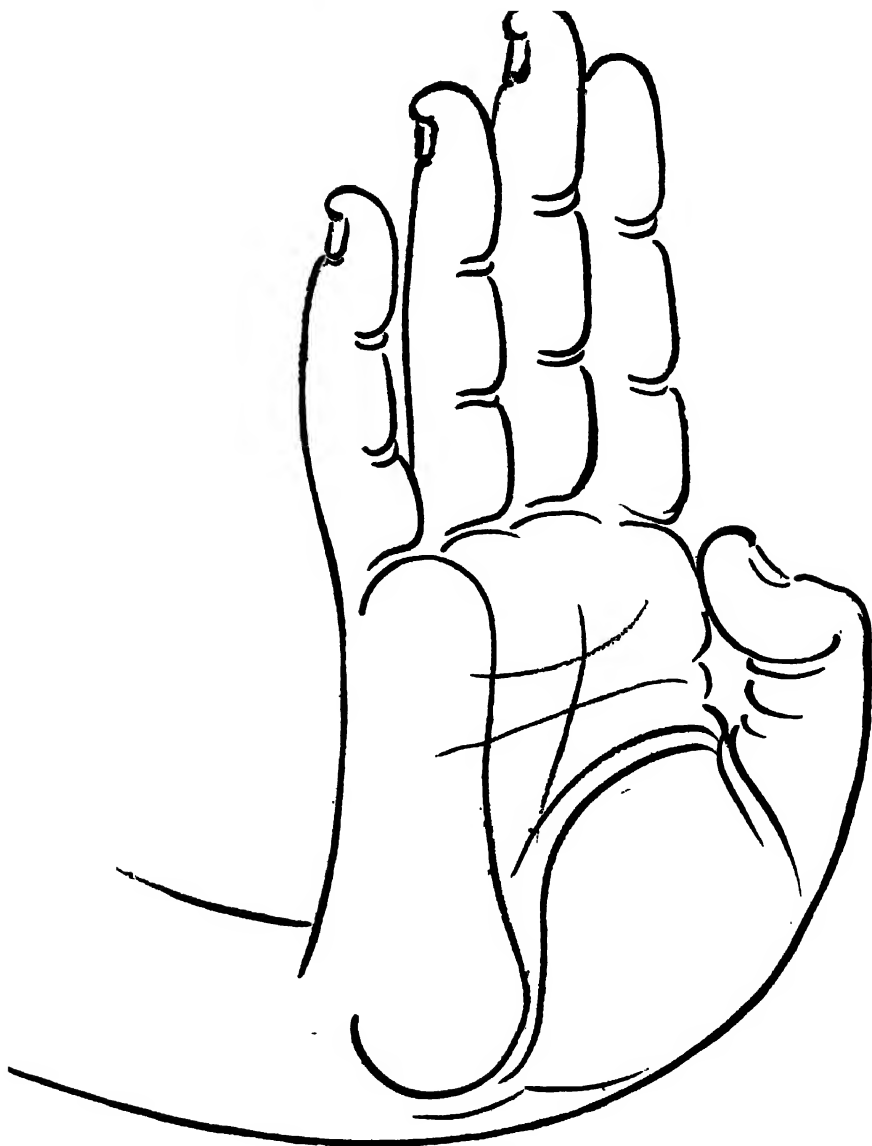
VAJRAYUDHA*	WEAPON (kind of)
SUMMIT (of a mountain)	KUNDAM†
EARS OF COW	HORNS (animals')
LENGTH OF EYES	PRANAM (Polite Greeting)
BUFFALO	

PALLAVA ASANYUKTA MUDRAS

DISTANCE	TAIL
BET	WALKING STICK (Rattan)
SMOKE	GRAIN (kind of)

*The weapon of Indra.

†A kind of weapon, (spear).



TRIPATAKA.

17. TRIPATAKA

SANYUKTA MUDRAS

SUNSET

DRINK

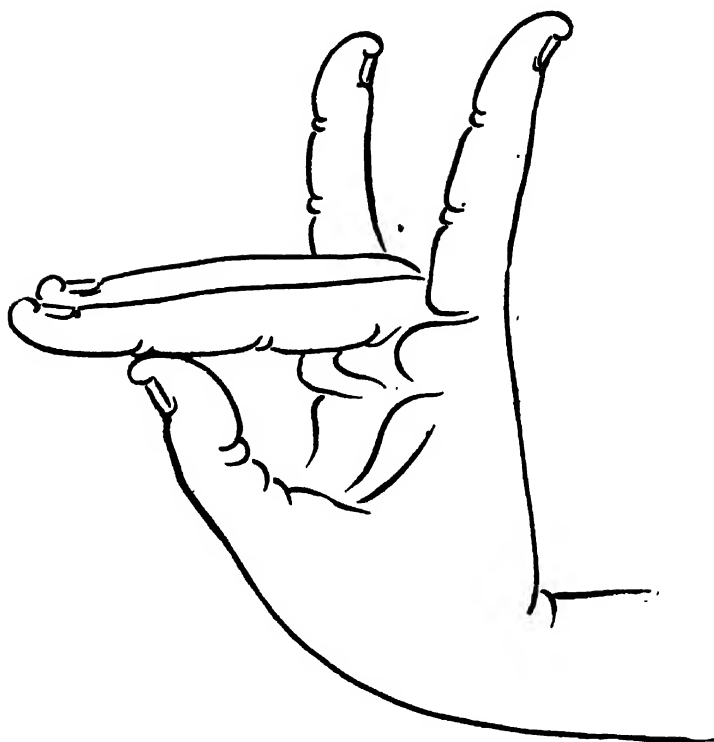
ET-CETERA

BODY

ADDRESSING (HALLO !)

BEG, SUPPLICATE

There are no asanyukta mudras.



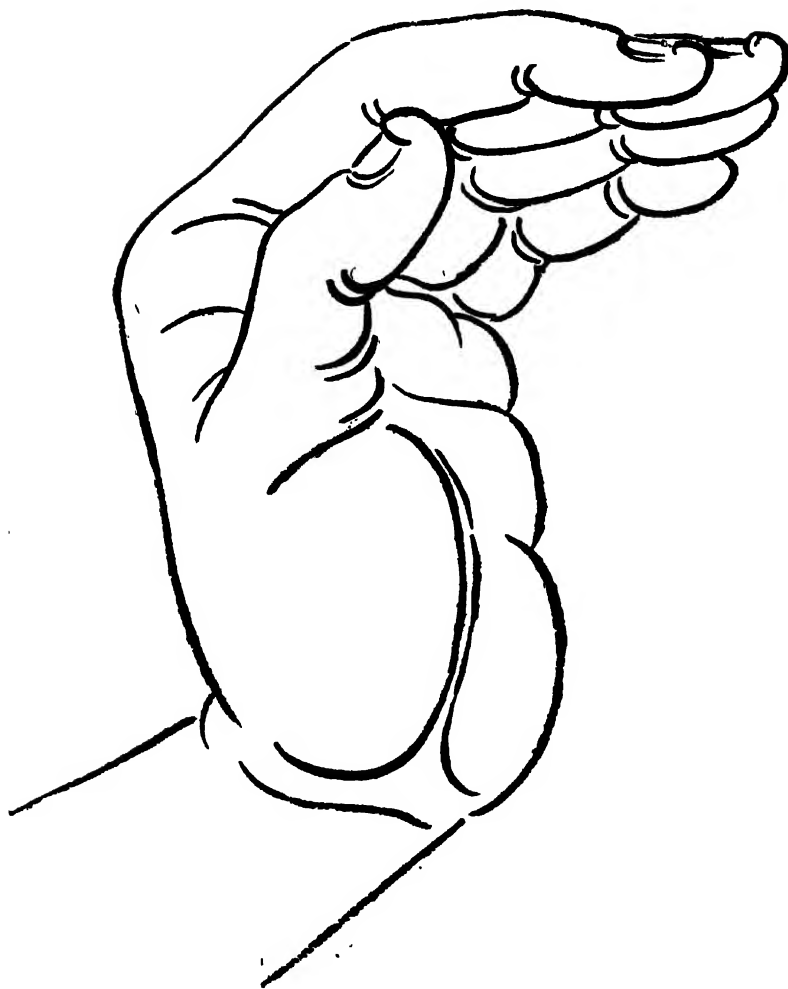
MRIGASIRSH

18. MRIGASIRSHA

DEER

LIFE, THE VITAL BEING

These two mudras can be shown with single or/and combined hands.



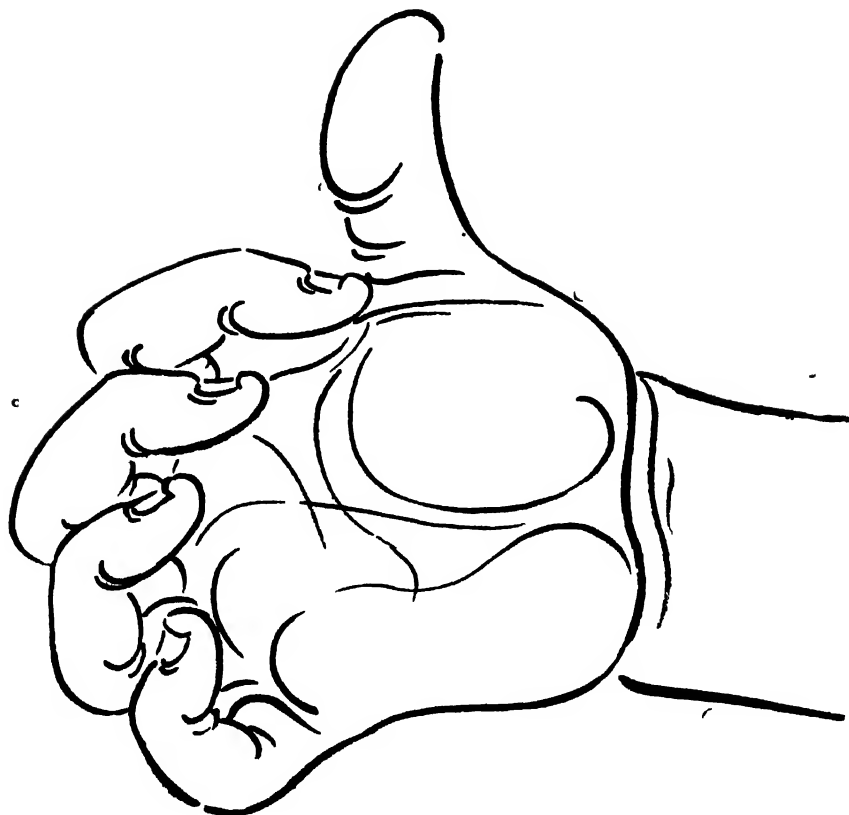
SARPASHIRA

19. SARPASHIRA

There is only one mudra with Sarpasirsa.

It can be shown *with combined hands only*, and it is,

SERPENT



VARDHAMĀNAKA

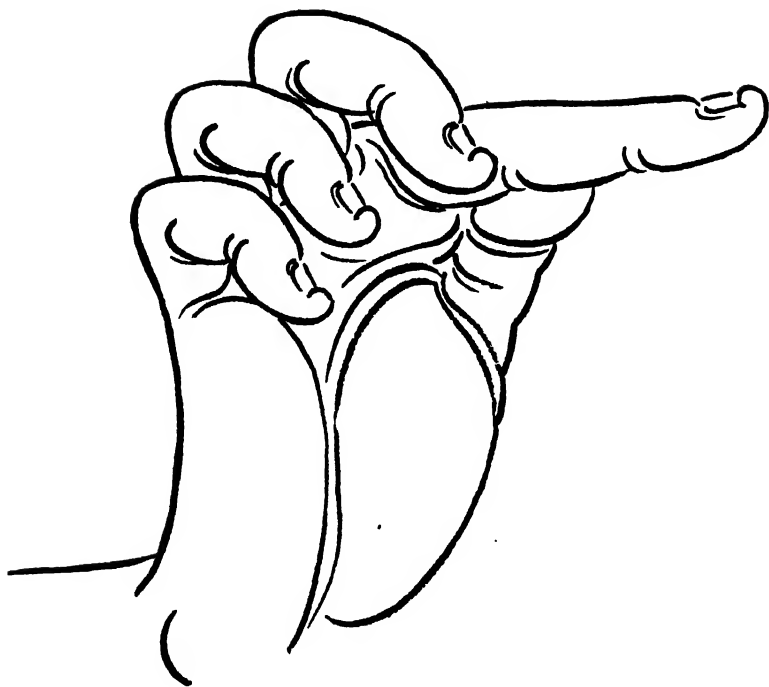
20. VARDHAMANAKA

SANYUKTA MUDRAS

EAR-RING (of women)	YOGI, A CONTEMPLATING SAGE
JEWELLED GARLAND	GONG OF DRUM
KNEE	MAHOUT, DRIVER OF ELEPHANT

VARDHAMANAKA ASANYUKTA MUDRAS

WHIRLPOOL
NAVEL
WELL



ARĀLA

21. ARALA

SANYUKTA MUDRAS

WICKED, IDIOT, STUPID

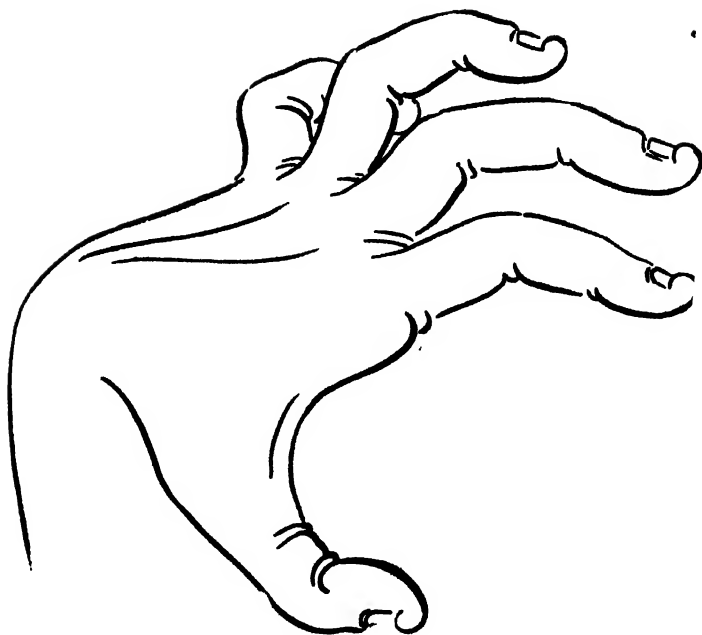
BUDS

TREE

SPROUT

STUBBLE •

There are no asanyukta mudras.



URNANABHA

22. URNANABHA

SANYUKTA MUDRAS

HORSE

ICE

FRUIT

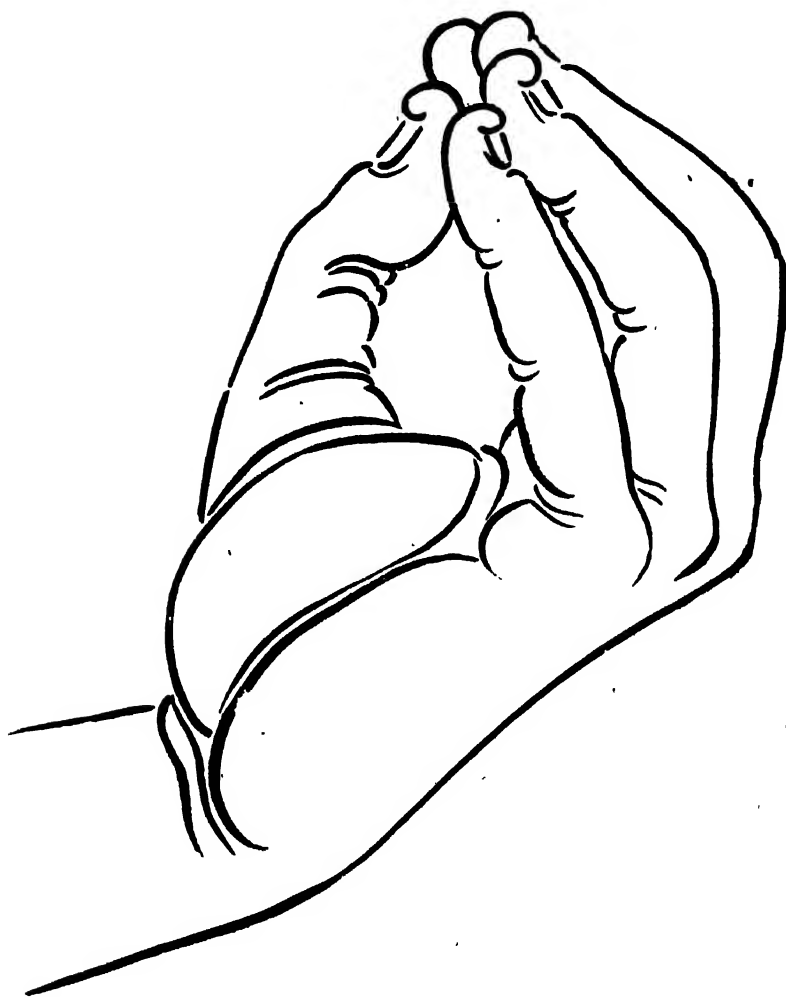
MANY, ABUNDANCE

TIGER

LOTUS

BUTTER

There are no asanyukta mudras.



MUKULA

23. .MUKULA

SANYUKTA MUDRAS

FOX

FADE

MONKEY

FORGET

There are no asanyukta mudras.



KATAKĀMUKHA

24. KATAKAMUKHA

SANYUKTA MUDRAS

JACKET (Breast-plate)

MALLAVA*

SERVANT

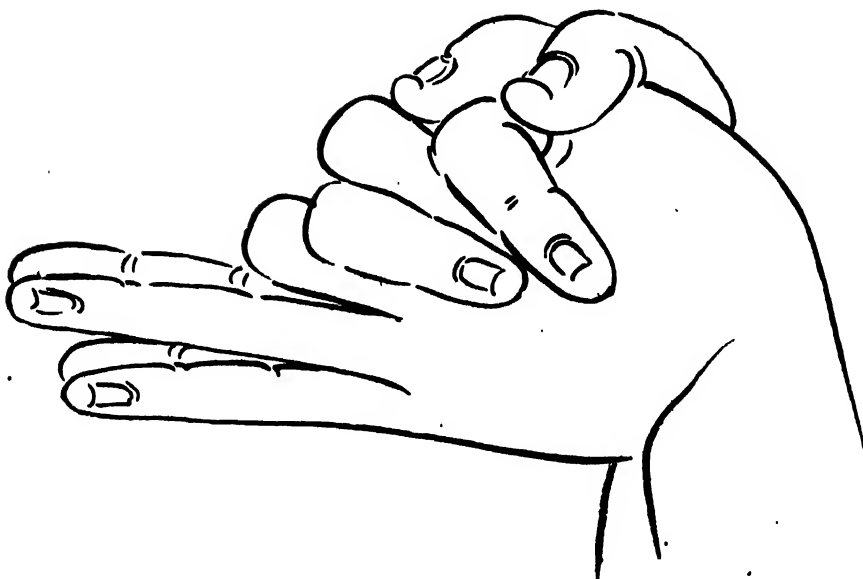
TO SHOOT (an arrow)

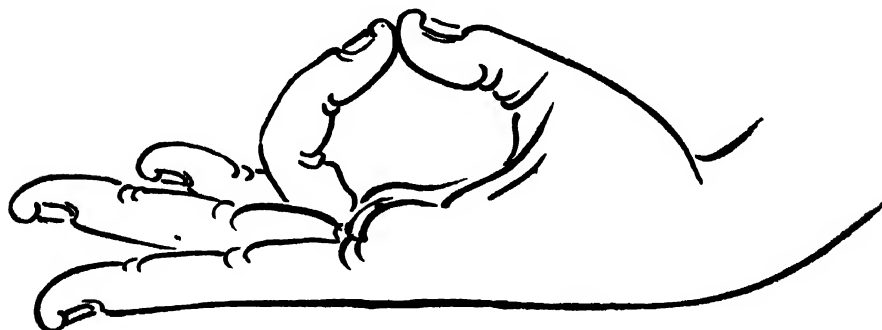
HERO

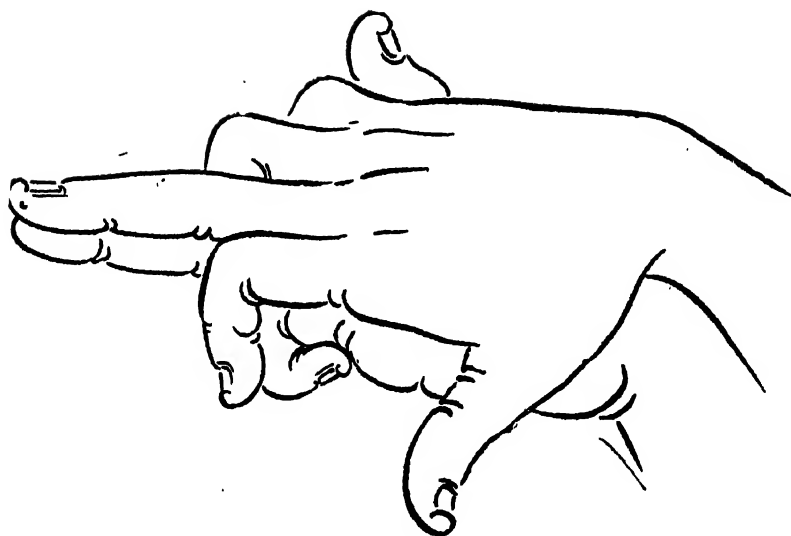
TIE

There are no asanyukta mudras.

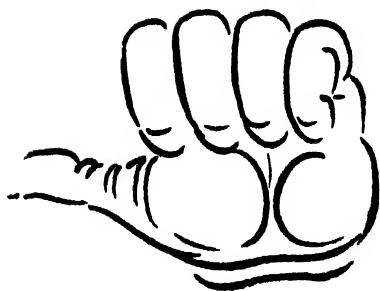
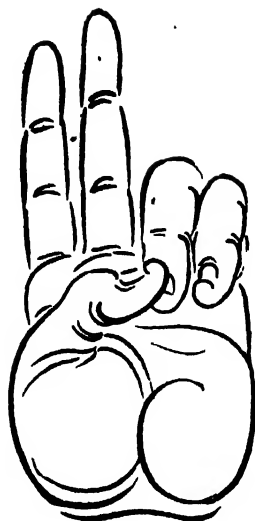
*An ancient clan, famed for athletic prowess; *malla* means athlete or wrestler.

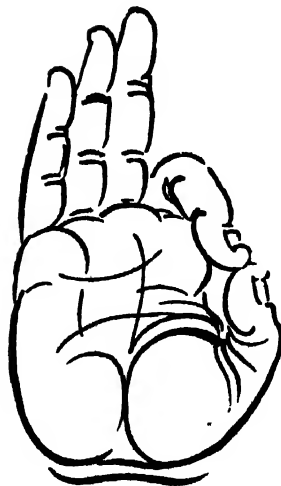
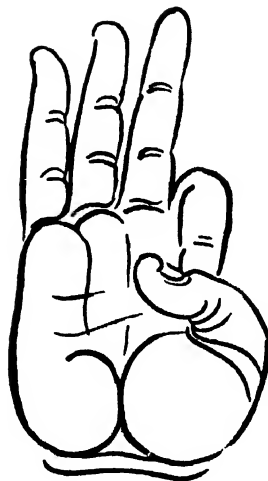
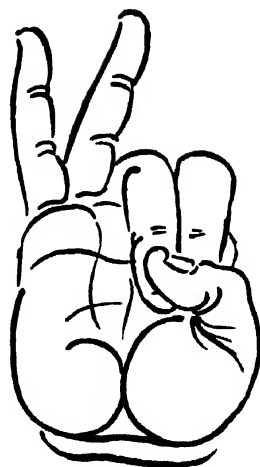
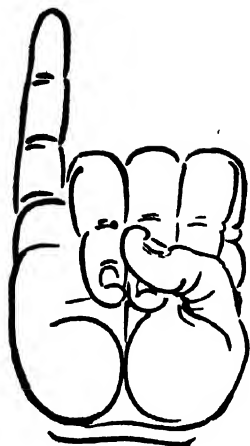






The following ten diagrams represent the ten numerals as used by Kathakali actors.





MISRA MUDRAS OR COMBINED HAND-GESTURES

Misra mudras mean mixed mudras; that is, in *misra mudras* each of the hands usually shows a different mudra (simultaneously), which, taken together, convey one complete idea. But for the complete expression of the idea the movements of the hands change, sometimes even enough to form an altogether different mudra from the original. In other words *misra mudras* combine different mudras and ideas. It is thus more complex than the earlier *sanyukta* and *asanyukta* mudras, in which both hands record or the same hand records, the same mudra, and in which there is little or no change from one mudra to another.

Hastalakshana Dipika records only the twenty-four root-mudras and their three-hundred and eighty-two ideas of which two-hundred and seventy-eight are *sanyukta* and one-hundred and four are *asanyukta*. It was the inadequacy of this language that prompted the later innovators of Kathakali to experiment in these mixed forms, and the additional advantages in expression that these brought about. *Misra mudras* are valuable not only for their own sake or for the great variety of ideas which they can convey. They also show that the mudras are not a dead syllable, and that they can grow and evolve. It is a triumph for these innovators that Kathakali dancers make greater use of these *misra mudras* than the original *sanyukta* and *asanyukta* mudras (already recorded).

LIST OF ABBREVIATIONS USED

l. for *Left*.

r. for *Right*.

Sn. for *Sanyukta*.

Asn. for *Asanyukta*.

1. TRUTH (SATYAM): l. Kataka, r. Mudrakya changing to Hamsapaksha.
2. SATYALOKA, (The world in which Brahma the creator lives): l. Kataka, r. Suchimukha. This can be shown in two different ways.
3. BRAHMA, (The creator): l. Kataka, r. Hamsapaksa. This mudra is usually shown with l. Pallava and r. Mudrakya but Kataka-Hamsapaksa conveys greater meaning.
4. PADMAPITHAM, (The lotus seat of Brahma): l. Urnanabha r. Pataka.
5. VEDA, (The sacred texts): Sn. Mukura.
6. CREATION, (SRISHTI): l. Hamsapaksa, r. Mudrakya changing to Suchimukha.
7. SARASWATI, (Wife of Brahma and goddess of the graces and of learning): l. Kataka, r. Kartharimukha.
8. VEENA, (A musical instrument): Sn. Kataka.
9. BOOK: Sn. Kartharimukha.
10. DAKSHA, (Son of Brahma): l. Mudrakya, r. Katakumukha.
11. VAIKUNTHA, (Vishnu's world, Abode of Bliss; another meaning for it is the ocean of milk): l. Kataka, r. Pataka.
12. VISHNU: Sn. Kataka.

13. ANANTA, (The cobra bed of Vishnu): l. Vardhamanaka, r. Sar-pashira.
14. LAKSHMI DEVI, (Wife of Vishnu, Goddess of wealth): Sn. Kataka.
15. BHUMI DEVI, (The Goddess of the Earth, Hertha): l. Kataka r. Pataka.
16. GARUDA, (The mythical bird which carries Vishnu): Sn. Kapit-thaka.
17. MAKARA KUNDALA, (Vishnu's ear-rings): Sn. Kataka.
18. CROWN: Sn. Kataka.
19. SRI VALSAM, (A mark on the breast of Vishnu): l. Anjali, r. Sikhara.
20. SRI CHAKRA, (Vishnu's weapon): Sn. Patakà.
21. DHARANAM, (Something that one wears or bears; For instance, Shiva wears the snake and moon): Sn. Hamsapaksha.
22. KAILAS, (The mountain abode of Shiva, represented as a Silver mountain): l. Kataka, r. Hamsapaksha.
23. SHIVA, (One of the Gods of the Hindu Trinity, usually a symbol of Destruction): l. Mrigasirsa, r. Hamsapaksha.
24. SRI PARVATI, (Wife of Shiva): l. Kataka, r. Mrigasirsa.
25. GANAPATI, (Son of Shiva): l. Katakamukha, r. Pataka.
26. VELAYUDHAN, (Younger son of Shiva): l. Mushti, r. Mudra
No. C*
27. NANDIKESAN, (Gate-keeper of Shiv.): Sn. Mushti.
28. BHUTA VRANDAM, (The attendants of Shiva): Sn. Mushti and Sn. Suchimukha.
29. KAPALAM, (The skull which Shiva uses for begging, etc.): l. Anjali or Urnanabha, r. Pataka.

* See illustrations on page 73.

30. VANMALU, (The weapon of Shiva, represented by a white axe):
Asn. Hamsapaksha.
31. DHARMA, (Basis of life, religion): l. Mushti, r. Pallava.
32. DHARMAPURI, (The abode of Yama, the lord of death or the
underworld, corresponding to Pluto): l. Mushti, r. Pataka.
This mudra has a variation: first the mudra for Yama; and then
for Puri or House; that is, first Sn. Mushti and then Sn.
Kartharimukha, can be shown.
33. DHARMARAJA, (PLUTO): Sn. Mushti.
34. CHITRA GUPTA, (Yama's attache, who writes in the Book of the
Dead): l. Mushti, r. Vardhamanaka.
35. HELL: Sn. Mudrakya.
36. HEAVEN: Sn. Mudrakya.
37. NANDA VANA, (The Garden of Indra): l. Mudrakya chang-
ing to Suchimukha, r. Hamsapaksha.
38. KALPAKAVRIKSHA, (A heavenly tree which can give all that is
desired): l. Mudrakya changing to Mushti, r. Arala.
39. KAMA DHENU, (The heavenly cow that grants the fulfilment of
all wishes): l. Kataka, r. Pataka or first, l. Mudrakya chang-
ing to Suchimukha and then l. Kataka, r. Pataka.
40. AMBROSIA, NECTAR: l. Hamsapaksha, r. Vardhamanaka.
41. DUNDUBHI, (A Gong in heaven): Sn. Vardhamanaka.
42. AIRAVATA, (The white elephant of Indra): Sn. Hamsasya and
Sn. Pataka.
43. UCHCHEISRAVASA, (The white horse of Indra): l. Hamsasya,
r. Urnanabha.
44. VAJRAYUDHA, (The weapon of Indra, Lightning): Sn. Pallava.
45. INDRA, (Lord of Heaven): l. Sikhara, r. Mushti.
46. INDRANI, (Wife of Indra): Sn. Kataka.
47. JAYANTA, (Son of Indra): l. Mushti, r. Mrigasirsa or Mukura.

48. MATALI, (Charioteer of Indra): Sn. Katakamukha.
49. SWARGANGA, (River in heaven): Sn. Hamsapaksha.
50. DEVA, (HEAVENLY BEING): Sn. Hamsapaksha.
51. URVASHI, (The celebrated danseuse in the court of Indra):
l. Kataka, r. Mudrakya changing to Suchimukha.
52. SARVADHU, (A celestial woman): l. Kataka, r. Suchimukha.
53. SKY: Sn. Ardhachandra.
54. SUN: Sn. Pataka.
55. MOON: Sn. Hamsapaksha.
56. STARS: Sn. Kataka.
57. LIGHTNING: Asn. Pataka.
58. CLOUD: Sn. Pataka.
59. RAIN: Sn. Urnanabha.
60. WIND: Sn. Hamsapaksha.
61. FIRE: Sn. Mukula and Sn. Hamsapaksha or Sn. Hamsapaksha
only.
62. RAYS: Asn. Mukura.
63. SUN-RAYS, (BEAMS): l. Pataka, r. Mukura.
64. MOON-RAYS (BEAMS): l. Hamsapaksha, r. Mukura.
65. DIRECTION: Sn. Pallava.
66. WORLD, PLANE: Sn. Suchimukha.
67. YEARS, SEASON: Sn. Suchimukha.
68. DAY: Sn. or Asn. Pataka.
69. NIGHT: Sn. Pataka.
70. DAY TIME: Sn. Mushti changing to Pataka.
71. EARLY MORNING: l. Pataka, r. Mushti changing to Pataka.
72. NOON: Sn. Pataka.
73. EVENING, HOUR OF SUNSET: Sn. Pataka.
74. DARKNESS: Sn. Bhramara.
75. DAILY, EVERYDAY: Sn. Pataka (or Sn. Hamsapaksha).

76. ALWAYS: Sn. Hamsapaksha.
 77. WHITE: Sn. Hamsasya.
 78. BLACK: Sn. Hamsasya.
 79. RED: Sn. Hamsasya.
 80. BRIGHT: Sn. Hamsapaksha.
 81. GLOW, RADIANCE: Sn. Hamsapaksha.
 82. LAMP: l. Suchimukha, r. Mukura; or Asn. Mukura only.
 83. EARTH: Sn. Pataka.
 84. MAN: Asn. Kartharimukha (only with right hand).
 85. KSHATRIYA, (The ruling caste): Sn. Pataka and Sn. Kartharimukha; (or Sn. Pataka only.)
 (The first means King, the latter denotes the Dynasty.)
 86. KING: Sn. Pataka.
 87. QUEEN: Kataka, r. Pataka.
 88. MINISTER: Sn. Katakamukha.
 89. SERVANT: Sn. Pataka.
 90. MAID-SERVANT: l. Kataka, r. Pataka.
 91. ARMY: Sn. Mushti.
 In this, Mushti mudra is No. A,* as shown in the illustration.
 92. ADAYALAM, (ENSIGNIA, EMBLEM): l. Mudrakya or Hamsapaksha, r. Pataka.
 93. CHARIOT: Sn. Kataka.
 94. WHEEL: Sn. Suchimukha.
 95. ELEPHANT: Sn. Pataka.
 96. HORSE: (Sn. or Asn.) Urnanabha, Anjali or Hamsapaksha.
 97. WEAPON: Asn. Mushti No. A.*
 98. BOW: Asn. Mushti, (left hand only).
 This can also be shown with Vardhamanaka.
 99. ARROW: Sn. or Asn. Kataka.

* See illustration on page 32.

100. SWORD: Asn. Mushti No. A.*
101. SPEAR: Sn. Mushti or Sn. Pallava.
102. FOE, ENEMY: Asn. Mukura.
103. WAR: l. Mushti, r. Kataka.
104. VICTORY: 1. Mushti, r. Hamsapaksha, changing to Mushti.
105. DEFEAT: Sn. Mushti.
106. PARDON: Sn. Mushti.
107. GAMBLING: Sn. Kataka (and l. Kataka, r. Hamsapaksha)
108. FATIGUE, WEARY: Sn. Kartharimukha or Sn. Ardhachandra.
109. DEATH: Sn. Mudrakya changing to Suchimukha.
110. FEAR: Sn. or Asn. Bhramara.
111. SHAKE, MOVE: Sn. Mudrakya.
112. DEFINITE, FOR SURETY: Sn. Sukatunda.
113. CONFIDENCE: Sn. Kartharimukha No. A.†
114. PROMISE: First l. Kataka, r. Mudrakya changing to Hamsapaksha. Then Sn. Hamsapaksha.
115. THE HIGHEST, OR MOST ADORABLE PERSON: 1. Vardhamanaka, r. Mudrakya changing to Hamsapaksha.
116. BRAVE MAN: Sn. Mushti.
117. BRAVERY: Asn. Mushti.
118. HERO: Sn. Ardhachandra.
119. CHIVALRY: Sn. Mushti changing to Hamsapaksha.
120. PERSON OF EMINENCE: l. Mudrakya, r. Ardhacachandra.
121. THREAT: Asn. Suchimukha.
122. CHARACTER, CONDUCT: Sn. Kartharimukha No. A.†
123. EFFORT, EAGERNESS: Sn. Hamsapaksha.
124. DIFFICULT, HARD: Sn. Kartarimukha.
125. MIND. Asn. Mudrakya.

* See illustration on page 32.

† See illustration on page 34.

126. WISDOM: Asn. Mudrakya.
127. THOUGHT: Asn. Mudrakya.
128. REMEMBER, RECOLLECT: Sn. or Asn. Ardhachandra or l. Kataka, r. Mudrakya.
129. FORGET: l. Mudrakya, r. Mukula.
130. RECOLLECT: Asn. Arala.
131. SCIENCES, LEARNING, (VIDYA): l. Kataka, r. Kartharimukha.
132. ADEPT (of the Sciences) (VIDYADHARA): l. Mushti, r. Kartharimukha.
133. BOOK OF KNOWLEDGE, (SASTRA): l. Kataka, r. Kartharimukha.
134. MYTHS AND LEGENDS, FABLES OF THE PAST, (PURAN): Sn. Kartharimukha.
135. BEGIN: Sn. Mushti, No. A.*
This mudra also includes TEACH AND PRACTICE.
136. HEAR: Sn. Kartharimukha.
137. LISTEN: Asn. Suchimukha.
138. SONG: Sn. Bhramara.
139. SINGING, DESCRIBING WITH SONG: Sn. Mushti No. A.*
140. DANCING: l. Kataka, r. Pataka.
141. SEE: Sn. Kartharimukha changing to Sikhara.
142. HARMONIOUS, (RAMYA): l. Suchimukha, r. Hamsapaksha.
143. GOOD, BEAUTIFUL: l. Suchimukha, r. Hamsapaksha.
144. DISTANCE: Asn. Pallava.
145. STRAIGHT, IN FRONT: Sn. Mudrakya. This can be shown also with Sn. Hamsapaksha.
146. TO-DAY: Asn. Hamsapaksha.
The same mudra represents NOW, HEAR and THIS.
147. YESTERDAY: Asn. Suchimukha.

* See illustration on page 32.

148. TOMORROW: Asn. Suchimukha.

149. FUTURE: Asn. Mudrakya.

150. PAST: Sn. Hamsapaksha.

CAME is also indicated by the same mudra.

151. PRESENT (Time): Asn. Hamsapaksha or Asn. Hamsapaksha and Sn. Suchimukha.

152. TIME: Asn. Kartharimukha.

153. I: Sn. and Asn. Hamsapaksha.

Can be shown also with Asn. Kartharimukha.

Only in Sringara or the erotic mood, this mudra can be shown as above. But when the sentiment is Vecra or the Heroic; and Raudra or the Furious, it is represented thus: l. Suchimukha, r. Hamsapaksha.

154. YOU: Asn. Kartharimukha or Asn. Hamsapaksha.

When addressing a respectable person or a person of a higher status; Sn. Anjali mudra should be used. YOUR is also indicated by the above three mudras, with the same proviso as in the use of Sn. Anjali; that is, when the YOUR refers to a superior person Sn. Anjali has to be used.

155. HE: Asn. Suchimukha.

In heroic and furious moods, l. Suchimukha, r. Hamsapaksha.

156. THAT: Same as above.

157. FAST, SPEED, HURRY: Sn. or Asn. Mrigasiraha.

158. HERE: Asn. Hamsapaksha.

159. PLACE: Asn. Kartharimukha.

160. NEW: Asn. Pataka.

161. ANCIENT: Asn. Suchimukha.

162. ASCEND: Sn. Suchimukha.

163. DESCEND: Sn. Suchimukha.

164. WALK: Sn. Kapitthaka or Sn. Sikhara.

165. RUN: Sn. Mushti changing to Hamsapaksha.
166. JUMP: Sn. Kapitthaka.
167. FAST, SPEED, HURRY: Sn. or Asn. Mrigasirha.
168. SLOW: Asn. Kartharimukha.
169. GOOD, AUSPICIOUS, (SHUBHA): Sn. Mushti No. A.
170. EVIL, INAUSPICIOUS, (ASHUBHA): l. Mushti No. A,*
r. Mudrakya.
171. QUALITY (of a person), (GUNA): Same as 169.
172. FAME: Sn. Kartharimukha.
173. ILL-FAME, MISDEEDS: l. Kartharimukha, r. Arala.
174. FRAUD, CHEAT: Sn. Hamsapaksha.
175. ROB, TREACHERY: Same as above.
176. DEFECT, IMPROPRIETY, (DOSHA): Sn. Pataka.
177. MEANS, TECHNIQUE, (UPAYA): l. Mudrakya, r. Pataka.
178. ONE (MAN), SINGLE PERSON: Asn. Suchimukha (left or
right).
179. MANY PERSONS: Sn. Mukula and Sn. Kartharimukha.
180. VARIETY, DIFFERENT KINDS: Sn. Suchimukha.
181. PEOPLE: Sn. Kartharimukha or Sn. Hamsapaksha.
182. COUNTRY, TERRITORY: l. Pataka, r. Hamsapaksha.
183. HOUSE: Sn. Kartharimukha or l. Kartharimukha, r. Pataka.
184. STREET: Sn. Pataka.
185. VILLAGE, (Residential quarters reserved for Brahmins): l. Pataka,
r. Hamsapaksha or Sn. Pataka.
186. ROYAL PALACE, CAPITAL CITY: Sn. Pataka.
187. HAVE, IS: Asn. Bhramara.
188. NO, NEGATIVE: Asn. Mudrakya.
189. ENOUGH: Sn. Hamsapaksha.

* See illustration on page 32.

190. STOP: Same as above.
191. ORDER: l. Kartharimukha, r. Suchimukha; or r. Kartharimukha, l. Suchimukha.
192. CHAIN: Sn Mudrakya.
193. OBSTACLE, IMPEDIMENT: l. Mushti, r. Hamsapaksha.
194. STRANGER: l. Mudrakya changing to Suchimukha, r. Kartharimukha.
195. SELF, OWN: Asn. Mudrakya.
196. ADDRESSING: Asn. Kartharimukha or Asn. Hamsapaksha.
197. COME, (In the sense of an order): Sn. of Asn. Hamsapaksha;
For heroic and furious moods Asn. Suchimukha.
198. GO, (In the sense of an order): Asn. Pataka. For heroic and
furious moods Asn. Suchimukha.
199. SIT: Sn. Hamsapaksha changing to Mushti.
200. SLEEP: Sn. Hamsapaksha or Sn. Kataka.
201. BED: Sn. Hamsapaksha.
202. PILLOW: Sn. Pataka.
203. DREAM: l. Kapitthaka, r. Mudrakya.
204. GIVE: Sn. Mushti, changing to Hamsapaksha.
205. BUY: l. Hamsapaksha, r. Mushti.
206. GET OR TAKE: l. Hamsapaksha, r. Mushti.
207. BEG: Sn. Anjali.
208. ALMS OR GIFT: Sn. Mushti.
209. CLOTH: Sn. Kartharimukha or Sn. Hamsapaksha.
210. TO DRESS: Sn. Katakamukha.
211. GOLD: Sn. Kataka.
212. SILVER: Sn. Kataka.
213. GEMS: l. Vardhamanaka, r. Hamsapaksha.
214. PEARL: Sn. or Asn. Hamsasya.
215. VESSEL: Sn. Pataka.

216. THING, ARTICLE: Sn. Mudrakya.
217. CONTENT: Sn. Mudrakya changing to Mushti or, l. Hahsapaksha, r. Mushti or Sn. Hamsapaksha.
218. SORROW: Sn. Hamsapaksha.
219. WEEP: Sn. Bhramara.
220. DESIRE: Sn. Mudrakya.
221. LIKE, (in the sense of liking a thing or person): Asn Mudrakya.
222. BLESS: Sn. Hamsapaksha or first Sn. Mushti and then Sn. Hamsapaksha.
223. FALL: Sn. Hamsapaksha.
224. AGITATION: Sn. Hamsapaksha.
225. MAD: Sn. Mudrakya changing to Suchimukha.
226. SHOOT, (PLANT): Sn. Arala.
227. THORN: Sn. Arala.
228. WICKED, RASCAL: Sn. Arala. This is also represented by l. Hamsapaksha and r. Arala.
229. PRIDE: Asn. Arala.
230. JEALOUSY: Asn. Karthrimukha No. A
231. ENMITY: Same as above.
232. MOCK, RIDICULE: Asn. Hamsapaksha.
233. CARRY: Sn. Hamsapaksha.
234. VEHICLE: Sn. Hamsapaksha.
235. WEIGHT: Sn. Pataka.
236. HEAVY: Same as above.
237. HUNCHBACK: Sn. Pataka.
238. BACK-SIDE: Sn. Sikhara.
239. SIDE: Sn. or Asn. Hamsapaksha.
240. PERMISSION, APPROVAL: Asn. Mushti.

241. ENDURE, BEAR: Sn. Mushti.
242. WORLDLY, MUNDANE: Asn. Hamsapaksha and Sn. Suchimukha
or, Sn. Hamsapaksha.
243. HEAVENLY: Sn. Hamsapaksha.
244. COW: l. Kataka, r. Pataka.
245. BULL: Sn. Pataka.
246. BUFFALO: Sn. Pallava.
247. BIRTH, GIVING BIRTH: Sn. Mushti changing to Hamsapaksha.
248. LIFE: Sn. Mudrakya.
249. WHERE?: Sn. Ardhachandra.
For heroic and furious moods, the positions of the hands will
differ.
250. WHAT?: Sn. Ardhachandra.
Can also be shown with Asn. Mushti.
251. DO: l. Mudrakya, r. Mukula.
252. DO NOT: Sn. or Asn. Hamsapaksha.
253. REASON: Sn. Kapitthaka.
254. CAUSE: Sn. Mudrakya.
255. DESTROY, PERISH: Sn. Mushti changing to Hamsapaksha.
256. WAY, PATH: Sn. Sikhara.
257. TOWER: Sn. Pataka.
258. WALL: Sn. Hamsapaksha.
259. WINDOW: l. Hamsapaksha, r. Pataka.
260. DOOR: Sn. Pataka.
261. PRETTY WOMAN: l. Kataka, r. Mukura.
262. SHY: Asn. Mudrakya.
263. BEAUTY, (woman's or a person's): Sn. Mushti No. A.*
264. ORNAMENTS: Sn. Kataka or Sn. Vardhamanaka.

265. GARLAND: Sn. Kataka.
266. HAIR: Sn. Hamsapaksha.
267. CURLS: l. Kataka, r. Hamsapaksha.
268. HAIR-KNOT, COIFFURE: l. Kataka, r. Pataka and then Hamsapaksha with right hand.
269. FOREHEAD: Asn. Pataka or Asn. Pallava.
270. EYE BROWS: Sn. Suchimukha.
271. EYES: Sn. Sikhara.
272. EYE-SIGHT AND EYE-BALLS: Sn. Hamsasya.
273. NOSE: Asn. Vardhamanaka.
274. CHEEKS: Sn. Hamsapaksha.
275. EARS: Sn. Sikhara or Mudrakya changing to Suchimukha. For one ear, it will be Asn. Mudrakya.
276. LIPS: l. Vardhamanaka, r. Hamsasya.
277. TEETH: Asn. Arala.
278. TONGUE: Asn. Pataka.
279. FACE: Asn. Kartharimukha.
280. CHIN: Asn. Hamsapaksha.
281. THROAT: Asn. Mukura.
- 281a. NECK: Asn. Pataka.
282. SHOULDERS: Sn. Hamsapaksha.
283. ARMS: Asn. Hamsapaksha or Asn. Suchimukha.
284. FINGERS: One hand Hamsapaksha. The other hand Mudrakya.
285. BREAST, CHEST: Sn. Hamsapaksha.
286. BREAST, (Woman's): First Sn. Vardhamanaka and then Sn. Hamsapaksha.
287. STOMACH: Sn. Vardhamanaka or Hamsapaksha.
288. HAIR ON BODY, HIRSUITE: Asn. Hamsasya.
289. LOIN: Sn. Pataka.

290. THIGH: Sn. Pataka.
291. KNEE: Sn. Vardhamanaka.
292. ANKLE: Sn. Mukura.
293. FEET: Sn. Pataka.
294. BODY: Sn. Kartharimukha.
295. STATUE: Sn. Hamsapaksha.
296. REFLECTION: Sn. Hamsapaksha.
297. PICTURE: l. Kataka, r. Hamsapaksha.
298. FAT: Sn. Hamsapaksha.
299. THIN: Asn. Arala.
300. LITTLE: Asn. Mudrakya changing to Suchimukha.
301. SHAME, MODESTY: Asn. Mudrakya.
302. ABUSE, DISGRACE: Asn. Mudrakya.
303. RACE, CASTE: Sn. Kartharimukha.
304. TO GIVE A GIRL IN MARRIAGE: l. Kataka, r. Mushti.
305. MARRIAGE: l. Mukula, r. Mushti.
306. WIFE: l. Mukula, r. Mushti.
307. HUSBAND: l. Vardhamanaka, r. Mushti.
308. MOTHER: l. Hamsapaksha, r. Kataka.
309. FATHER: l. Mushti, r. Mudrakya changing to Hamsapaksha.
310. UNCLE: l. Mushti, r. Mudrakya. changing to Hamsapaksha.
311. TEACHER: l. Mushti, r. Mudrakya changing to Hamsapaksha.
213. SON: l. Kartharimukha, r. Mudrakya changing to Hamsapaksha.
313. DAUGHTER: l. Kataka, r. Mudrakya changing to Suchimukha.
314. BROTHER: Sn. Mukura.
315. ELDER BROTHER: l. Vardhamanaka or Mushti, r. Mukura.
316. SISTER: l. Kataka, r. Mukura.
317. GIRL FRIEND: l. Kataka, r. Hamsapaksha.
318. FRIEND: Sn. Hamsapaksha or Sn. Pataka.

319. RELATION: Sn. Hamsapaksha.
320. BOY (CHILD): Sn. Or Asn. Kartharimukha.
321. GIRL (CHILD): l. Kataka, r. Kartharimukha.
322. VIRGIN: Same as above.
323. MARRIED WOMAN: Sn. Kataka.
324. WIDOW: l. Kataka, r. Mushti.
325. YOUTH: Sn. Vardhamanaka or Mushti.
326. YOUNG MAN: Same as above.
327. OLD: Sn. or Asn. Vardhamanaka.
328. OLD MAN: l. Vardhamanaka or Mushti, r. Kartharimukha.
329. OLD WOMAN: l. Kataka, r. Vardhamanaka or Mushti.
330. LOVER (BOY): l. Mushti, r. Hamsasya.
331. LOVER (GIRL): l. Kataka, r. Hamsasya.
332. PLAY, GAME: l. Kataka, r. Hamsapaksha.
333. EMOTION: Sn. Mukula changing to Urnanabha.
334. LOVE PLAY: l. Kataka, r. Mushti or, l. Kataka, r. Kartharimukha.
335. THRILL: There is no hand gesture (mudra) to represent this.
But it is interpreted by body movements and facial expressions.
336. PERSPIRATION: Asn. Kataka.
337. BLOW OR WAFT IN (of wind, perfume, etc.). Sn. Mudrakya.
338. REST: First Sn. Hamsapaksha and then Sn. Hamsapaksha changing to Mushti.
339. HEALTH: Sn. Hamsapaksha.
340. MEAL, FOOD: l. Hamsapaksha, r. Mushti.
341. RICE: Sn. Hamsasya.
342. MILK: l. Pataka, r. Kataka.
343. GHEE: l. Urnanabha, r. Hamsasya.
344. OIL: l. Mudrakya, r. Hamsasya.

* Evil or malignant spirits, demons, fiend.

345. SWEET: Sn. Pataka.
346. TASTE: l. Hamsapaksha, r. Hamsasya.
347. LIQUOR: l. Hamsapaksha, r. Vardhamanaka.
348. NECTAR: l. Hamsapaksha, r. Vardhamanaka.
349. INTOXICATION: Asn. Suchimukha.
350. POISON: l. Hamsapaksha, r. Vardhamanaka.
351. DEAD BODY, CORPSE: l. Suchimukha, r. Hamsapaksha.
352. PISACHA*: Sn. Mukura.
353. BONES: Sn. Kataka or Sn. Vardhamanaka.
354. MEAT, FLESH: Sn. Kataka.
355. BLOOD: Sn. Hamsasya (or Sn. Anjali.)
356. PULSE: Sn. Hamsasya.
357. NERVES: Sn. Mudrakya.
358. SKIN: Sn. Hamsapaksha.
359. MATTED HAIR: Sn. Hamsapaksha.
360. ASH, (BHASHMA): l. Hamsapaksha, r. Kartharimukha.
361. BRAHMIN: Sn. Kartharimukha.
362. SACRED THREAD: Sn. Mudrakya.
363. MANTRA: Sn. Pallava.
364. HOMA, SACRED OFFERING TO THE FIRE: Asn. Kataka.
365. YAJNA†: l. Hamsapaksha, r. Kataka.
366. ORGANIZE, TOGETHER: Sn. Kataka or Sn. Suchimukha.
367. UNIT (of men, things): Sn. Suchimukha.
368. BOTH: Ans. Kartharimukha No. A.*
369. RESULT: Sn. Mudrakya.
370. OH; GOD! (An appeal to God): Sn. Hamsapaksha changing to Mukula and then again to Hamsapaksha.

† A religious sacrifice or oblation.

* See illustration on page 34.

371. BLESS: Sn. Hamsapaksha.
372. SALVATION, (MOKSHA): Sn. Hamsapaksha changing to Mushti and then again to Hamsapaksha.
373. LUCK, FORTUNE: Sn. Mukula to Hamsapaksha.
374. GOOD DEEDS, VIRTUOUS ACTION, (PUNYA): Sn. Mushti changing to Hamsapaksha.
375. CONCENTRATION (DHYANA): Sn. Mudrakya.
376. FATE: l. Suchimukha, r. Arala.
377. AYODHYA, (Sri Rama's Kingdom): l. Kataka, r. Pataka.
378. DASARATHA, (Father of Sri Rama): l. Ktataka, r. Mudrakya.
379. SUMANTRA, (Minister of Dasaratha): l. Mushti, r. Mrigasirsa.
380. SRI RAMA: l. Mushti, r. Kataka.
381. BHARATA, (Brother of Sri Rama): l. Mushti r. Mudrakya.
382. LAKSHMANA, (Brother of Sri Rama): l. Mushti, r. Mudra No. A.*
383. SATRUGHANA, (Brother of Sri Rama): l. Mushti, r. Mudra No. B.*
384. PANDU RAJAH, (Father of the *Pandavas*†): l. Hamasasya, r. Pataka or, Asn. Kartharimukha and Sn. Pataka.
385. DRITARASHTRA, (Father of Duryodhana): l. Kapitthaka, r. Pataka.
386. VIDURA, (Uncle of the Pandavas): l. Mushti, r. Kartharimukha.
387. SALYA, (Uncle of the Pandavas): Sn. Mushti.
388. BHISHMA, (Grandfather of the Pandavas): Sn. Mushti.
389. DRONA, (Teacher of the Pandavas): l. Mushti, r. Katakamukha.
390. ASVATHAMA, (Son of Drona): Same as above.
391. KUNTI, (Mother of the Pandavas): Sn. Kataka.

†One of the contending families in the battle of Kurukshetra, the other being the Kauravas.

392. DHARMAPUTRA‡: l. Mushti, r. Pataka.
393. BHIMASENA: l. Mushti, r. Pataka.
394. ARJUNA: l. Mudra No. A*, r. Suchimukha.
395. NAKULA: l. Mudra No. B*, r. Suchimukha.
396. SAHADEVA: l. Mudra No. C*, r. Suchimukha.
397. DRAUPADI, (Wife of the Pandavas): l. Kataka, r. Hamsasya.
398. DURYODHANA: l. Sarpasirsa, or Kartharimukha, r. Pataka.
399. DUSHYASANA: l. Arala, r. Pataka.
400. KARNA, (Son of the Sun God): l. Kataka, r. Suchimukha.
401. SHAKUNI, (Uncle of the Pandavas and the Kauravas): l. Hamsapaksha, r. Vardhamanaka.
402. KEECHAKA: Sn. Katakamukha.
403. YADAVA, (People belonging to Sri Krishna's caste): l. Mukula,
r. Pataka.
404. UGRASENA: l. Kataka, r. Pataka.
405. KAMSA, (Uncle of Sri Krishna): l. Kataka, r. Pataka.
406. VASUDEVA, (Father of Sri Krishna): l. Kataka, r. Pataka.
407. DEVAKI, (Mother of Sri Krishna): l. Kataka, r. Pataka.
408. BALARAMA, (Elder brother of Sri Krishna): Sn. Kataka.
409. SRI KRISHNA: Sn. Kataka.
410. KAMADEVĀ, MANMATHA, (CUPID); (Son of Sri Krishna):
Sn. Hamsapaksha.
411. GOPASTRI, (Cowherdresses, devotees and playmates of Sri Krishna):
l. Kataka, r. Pataka.
412. MAHAMERU MOUNTAIN, (Gold mountain): l. Kataka, r. Hamsapaksha.

‡ Yudhishtra, the first Pandava was (Dharmaputtra) so called, because of his adherence to Dharma.

* See illustrations on page 75.

413. HIMALAYAN MOUNTAIN, (Snow mountain): l. Urnanabha,
r. Hamsapaksha.
414. PEAK: Sn. Pataka or Sn. Hamsapaksha.
415. VALLEY: 1. Hamsapaksha, r. Kartharimukha
416. ROSTRUM, (MANDAPA): Asn. Hamsasya.
417. MONTH: 1. Vardhamanaka, r. Suchimukha or, Sn. Suchimukha.
418. SPRING SEASON: 1. Vardhamanaka or Kataka, r. Suchimukha.
419. FULL MOON (DAY): First Asn. Arala and then Sn. Hamsa-
paksha.
420. FESTIVAL: 1. Suchimukha, r. Hamsapaksha
421. FOREST: Sn. Arala and Sn. Hamsapaksha.
422. TREE: Sn. Arala.
423. GARDEN: 1. Kataka, r. Hamsapaksha.
424. A FOREST OR GARDEN SHELTER OF CREEPERS AND WINDING
PLANTS, (LATHAGRIHA): Sn. Pataka and Sn. Kartharimukha
or, Sn. Pataka only.
425. LOG: Sn. Hamsapaksha.
426. BRANCH: Sn. or Asn. Hamsapaksha or Anjali.
427. LEAVES, (tender leaves): Sn. or Asn. Pataka.
428. FLOWER BUDS: Sn. or Asn. Arala.
429. FLOWER: Asn. Kataka.
430. SMELL: Asn. Kataka.
431. SWEET SMELL, PERFUME: Asn. Kataka.
432. ABSORB: Asn. Hamsapaksha changing to Mushti.
433. FINE: Asn. Suchimukha.
434. ADMIRE: Sn. Hamsapaksha.
435. HAPPY: Sn. Hamsapaksha.
436. FRUITS: Sn. Urnanabha.
437. UNRIPE FRUITS: Sn. Urnanabha.
438. BUNCH OF FRUITS: Sn. Urnanabha.

439. WITH: Asn. Mudrakya.
 440. STONE: Sn. Hamsapaksha.
 441. LION: Sn. Pataka.
 442. TIGER: Sn. Urnanabha.
 443. DEER: Asn. Mrigasirsa.
 444. PIG: Sn. Hamsapaksha or Sn. Anjali.
 445. FOX: Asn. Mukula.
 446. SERPENT: Sn. Sarpasirsa.
 447. MONGOOSE: Asn. Kartharimukha.
 448. PEACOCK: *
 449. CUCKOO: 1. Kataka, r. Sukatunda.
 450. PARROT: 1. Mushti, r. Sukatundā.
 451. HERMITAGE: Sn. Pallava.
 452. HERMIT: First Asn. Pataka and then Sn. Mushti (No. A.*
 453. DEVOTION: Sn. Pallava or Sn. Pataka.
 454. SMOKE: Asn. Pallava.
 455. PEACEFUL: Sn. Mushti or Sn. Pataka.
 456. JAPA, (COUNTING BEADS OR HOLY NAMES AND MANTRAS)
 Sn. Hamsapaksha.
 457. A GREAT SAGE (MAHARSHI): Sn. Mudrakya.
 458. SANDAL: Sn. Hamsapaksha.
 459. PURE: Sn. Kartharimukha.
 460. POND: 1. Urnanabha, r. Hamsapaksha.
 461. LOTUS: Sn. Urnanabha.
 462. LOTUS POND: Sn. Urnanabha.
 463. BLUE LOTUS: Sn. Kataka.
 464. HONEY (of a flower): 1. Kataka, r. Hamsasya.
 465. MOSS, LICHEN: Sn. Urnanabha.

466. WEEDS: Sn. Mushti.
 467. SWAN: Sn. Kapitthaka.
 468. BEE: Sn. or Asn. Mukura.
 469. FLIES: Asn. Sukatunda.
 470. WORM: Asn. Suchimukha or Asn. Sukatunda.
 471. HEAT: Sn. Hamsapaksha.
 472. COLD: Sn. Pataka.
 473. RIVER: Sn. Hamsapaksha.
 474. RIVER BANK: Sn. Kartharimukha.
 475. FLOW: Sn. Hamsapaksha.
 476. WAVES: Sn. Pataka.
 477. SEA: Sn. Mudrakya.
 478. FISH: Sn. Hamsapaksha.
 479. TORTOISE: *
 480. CRAB: Sn. Sukhatunda.
 481. CROCODILE: Sn. Pataka.
 482. CONCH: l. Hamsapaksha, r. Suchimukha.
 483. VARUNA, (NEPTUNE, THE GOD OF SEA): Sn. Mudrakya and
 Sn. Pataka.
 484. KUBERA, (God of wealth): Sn. Kataka.
 485. GANDHARVA¹: Asn. Bhramara.
 486. YAKSHA²: Asn. Mukura.
 487. KINNARA¹: Sn. Mudrakya changing to Suchimukha.
 488. LANKA (CEYLON): Sn. Kataka.
 489. RAKSHASA, (DEMON): Sn. Kataka changing to Suchimukha.
 490. RAKSHASI, (DEMONESS): Sn. Kataka.

* See illustration on page 76.

¹ Celestial musicians.

² A demigod attendant especially on Kubera and employed in the case of the gardens and treasures.

491. RAVANA, (LORD OF LANKA): Sn. Kataka and Sn. Hamsapaksha.
 492. KISKINDHA, (The Kingdom of Bali and Sugriva): l. Mukula, r. Pataka.
 493. BALI, (King of monkeys): l. Mukula, r. Pataka.
 494. SUGRIVA, (Brother of Bali): l. Mukula, r. Pataka.
 495. JAMBAVAN, (Great grandfather of Bali): l. Mukula, r. Vardhamanaka.
 496. HANUMAN, (The monkey companion and disciple of Sri Rama): Sn. Hamsapaksha.
 497. MONKEY: Sn. or Asn. Mukula.
 498. UNDERWORLD (PATALA): Sn. Pataka.
 499. CAVE: Sn. Pataka and Asn. Pallava.
 500. DIG: Sn. Mushti.
 501. CUT: Sn. Suchimukha. Can also be interpreted with Asn. Hamsapaksha or, l. Katakamukha, r. Hamsapaksha.
 502. SNIPE: l. Katakamukha, r. Hamsapaksha.
 503. BEAT: l. Suchimukha, r. Hamsapaksha.
 This can be also shown with Sn. Hamsapaksha.
 504. FALL: Sn. Hamsapaksha.
 505. COVER, GUARD: Asn. Hamsapaksha.
 506. ACCOMPANY: Sn. Hamsapaksha.
 507. BLIND MAN: Sn. Kapitthaka.
 508. DEAF: One hand Mudrakya changing to Suchimukha; other hand Suchimukha.
 509. LAME MAN, DWARF: Sn. Pataka.